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MARCH 1, 1910

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(Continued on page 5)

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(Continued from page 4)

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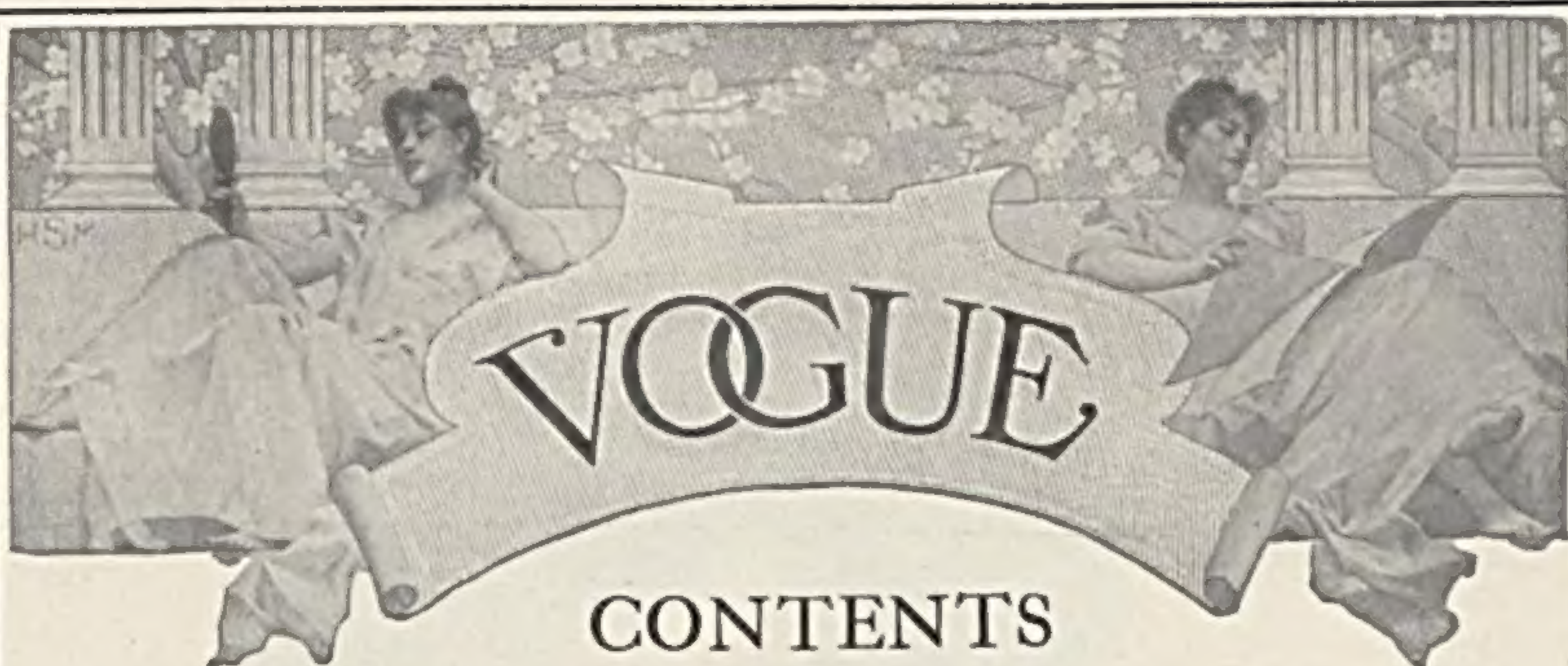
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THE NEXT VOGUE

The issue of Vogue dated March 15th will be on sale Tuesday, March 15th. It will be devoted largely to an extensive showing of the smart dress materials, trimmings, laces, buttons and novelties for Spring and Summer. This number with its photographic reproductions and minute descriptions of all the latest novelties will prove of great practical value, especially to those purchasers who cannot visit the great New York shops.

COMING ISSUES OF VOGUE

MILLINERY NUMBER, DATED APRIL 1st, ON SALE FRIDAY MARCH 25th
SPRING FASHION NUMBER, DATED APRIL 15th, ON SALE FRIDAY APRIL 8th

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JAMES MONTGOMERY FLAGG

ONE OF JAMES MONTGOMERY FLAGG'S CONCEPTIONS OF THE SUMMER GIRL

Vogue



A MODERN INTERPRETER OF CUPID

Love and the Girl, Says James Montgomery Flagg, Are the Most Popular and Salable Art Interests in the American Magazine World of To-day

By Roxann White



TO facilitate description, the impression of a personality might be reduced to a formula, James Montgomery Flagg, in mental chemistry, might aptly be called an obviously unobvious artist. Admittedly this is paradoxical, but a paradox is not what it is so commonly misheld to be—an indeterminate contradiction of a lukewarm statement.

Astrologically speaking, Gemini is the generator of the paradoxical in humankind, and James Montgomery Flagg, artist, author and architect, may have come into this life under its influence. At any rate, after enjoying the radiant cupids with which he caters to the popular taste, and being inclined to allot him a place amid the Sevres china in the cupboard of modern art, it is somewhat disconcerting to discover in a current novel illustrations bespeaking a fine comprehension of both the most subtle atmosphere of the book and an analytical sympathy with the fine intricacies of characterization. However, it demonstrates a fact, ever to be reckoned with, that art, like the factory hour, is long, and must have its half-holiday in which to frivol and be inconsequent. Not that cupids are inartistic—indeed, they are quite the contrary, as ancient ecclesiastical art will testify—but they seem paradoxical in a serious-minded painter.

"This craze for pictures of the American girl is a curious phenomenon," said Mr. Flagg, not discontinuing work on the drawing before him. "No wonder the young thing is haughty, and spoiled, and perfectly adorable. The girl in Picturedom is like the bride in real life—the whole show. Follow out the rabid desire for pictures of the American girl to its logical conclusion and one sees that everything in the United States that is done by men is for her. She is the head of the family; what our plays, our books and our Europe are for. Of course, the outcome will be suffrage, but doubtless man will have more chance when she has relented through a surfeit of power." Mr. Flagg smiled genially—whether at the future hope for his sex or at the drawing before him was difficult to determine.

On his canvas the modern cave-man, educated in the nice subtleties of cruelty in the school of civilization, tolerated the dissipated caresses of a weary-eyed woman. With such illuminating directness of condition and purpose were the figures depicted that the whole sordid story of love grown lukewarm was revealed at a glance. The story was masterfully told, with a fine depth of seriousness, but suddenly, with an almost wizardlike rapidity the artist threw in an accent of incongruity in the form of a debonair, cherubic, sugar-bowl god of love.

"In our country it's the Girl and—Cupid," continued Mr. Flagg. "Cupid is used in this country in cartoons more than in any other. We are actually growing cupidotic. And in its broad sense the cartoon is the indicator of what is most important in the nation's mind. Imagine the horror of Whistler if he could see

us to-day—cartoons expressing cheap sentiment, even simple vulgarity; illustrated toasts that sound as though they might have been invented by traveling salesmen."

The smile left the speaker's face, and for the moment he was pessimistic; but the mood was but a passing one, and the next moment he continued whimsically: "Speaking of the social cartoon, the Lord only knows why it is called social, as it deals with a man, a girl and love, and there is nothing very sociable about that. Yet it was the master Gibson who made that kind of picture popular. His 'Last Day of Summer' did the work. Do you remember it? A man, a girl, a rock—unutterable sadness. She has his coat, like everything else of his—a typical Summer-girl.

"This seems like cheap cynicism, but, seriously, I make my bow to Gibson. I consider

well—it fills space, but no purpose. Newspaper cartoons are rarely mentioned with direct intention, unless it happens something like this—

"See that thing of Goldberg's last night?"

"The one about the fat woman? Yes; wasn't it great?"

"There you have the keynote—woman—fat, thin, young or old—it makes no difference in the cartoon."

There are many who do not know that James Montgomery Flagg is the author of four books, nor that the snappy little satirisms in rhyme affixed to his line travesties on Life, Love and all the rest of the heavy human subjects published in the current periodicals, are the artist's own particular mixture.

The studio where Mr. Flagg receives his friends, cheques and interviewers is sedately conventional. There is a grand piano and a piano-player and deep shadowy corners from which peer the bright colors of Japanese prints and the darker tones of old engravings. Over the fireplace hangs a portrait of the artist's wife, painted by him, and one is convinced that it is a labor of love. The expression of the eyes is charming, and the half-lifted hand gives the pose an airy suggestion of that momentarily arrested motion that is too often lacking in portraits.

On the opposite wall, in a space prodigal of life, hangs another canvas, also the artist's work, and similar in size and subject, but differing vastly in execution and spirit. It shows a handsome woman standing for her portrait. This is a picture for exhibition; the other is one to live with and love, and the difference proves the different attitude of the painter toward the model.

"The cartoonist," said Mr. Flagg, "cannot afford to be original. If I were to make a picture of two brains impaled on Cupid's arrow, and offer it to an editor under the guise of a Valentine tribute, what would happen? I would, metaphorically speaking, be thrown out of the office. And I have to live. Thinking up good safe ideas is the hardest part of my job. Ideas to-day are built and not born. But when it comes to old perennials—Christmas, Fourth of July, St. Valentine's Day—" The artist threw up his hands and collapsed into a chair in mock despair.

In a marvelously graphic description from Mr. Flagg a kaleidoscopic vision of the magazine "Special Numbers" marched past. The Fourth of July—a pack of fire-crackers set off by Columbia and, of course, the eagle. That a more truthful cover design of the great national holiday might be shown by a shower of infantile extremities, with high lights of burning homes, was suggested by Mr. Flagg, but immediately dismissed as being sentimentally uncommercial.

Mr. Flagg enjoys that somewhat rare distinction of being appreciated by his friends, and understood by his enemies, due, perhaps, to his being able to recognize, when he meets it, the other man's point of view. One might not call him exactly sympathetic, but, rather, kind and generous, and his super-



James Montgomery Flagg

him the greatest cartoonist America has ever known. He has good taste, sentiment, exquisite humor, chivalry and a healthy mind, besides being our greatest pen and ink draughtsman. I know that I have been greatly influenced by him in my work, as we all are influenced by what we admire.

"I think that the newspaper cartoon is—



"The studio where Mr. Flagg receives his friends, cheques and interviewers"

ficiality of manner does not hide a character of depth and versatility. Despite the decided success he has attained—and most deservedly—he seems to be entirely unconscious of anything unusual in his ability to do not only one but three things well.

There is a charming bungalow on the Maine coast which this artist designed, planned and ordered, even to the dimensions

for building, and there he "runs away to play."

"I think," said he, "that an illustrator should be an artist. It helps wonderfully. Some artists don't like to be called artists. It hurts their feelings. They prefer to be called painters, and the word artist does mean a lot of things. But that makes it interesting."

It is daily proved that we attack that which we fear, but Mr. Flagg must be the exception which disproves this rule, for the one subject he seems to have singled out for satirism is matrimony. Indeed, the lines which serve as a preface to his little book entitled "Why They Married" ends with this bit of sage advice: "Don't marry in an offhand way; be sure that 'there's a reason.'"

THE MODE TREATED AS AN ART

WHAT DRESS MEANT TO THE CHINESE, THE BULGARIANS—LICENSE OF FRANCE'S UNSETTLED SOCIAL STATE EXPRESSED IN CLOTHES—HOW THE FASHION OF THE DAY SHOULD BE TAKEN

THERE is always a curious tendency on the part of those women who apply individual ideas to their dress to despise fashion and throw it to the winds. They are often ignorant of the technique of style in the historical sense, and thus they blindly plunge into mere dowdiness, ruining their cause, which, *au fond*, is a good one. This leads to the question, How much is Fashion worth?

Consider that not only has dress in all ages and among all peoples been beautifully significant of their whole social fabric, but also that all art, whether literary, pictorial or plastic, has been insignificant and ineffective unless it grew actually out of the spirit of the time in which the artist lived. Look at those most superb embroideries, since time was—the Chinese. A thousand years before Christ Chinese silks, brocades and embroideries reached the height of textile and decorative beauty. Age after age their embroideries transcribed the history of the world as the Chinese knew it, conventional patterns

representing chaos, the flood, the volcanic period, down to the first Emperor, who came, in the guise of a dragon, to bring order, peace, fertility—an epic, an heroic poem in silks, revealing symbolically the science, religion and artistic taste of a nation. Could individual effort have stopped this traditional craft!

Look at the wonderful national costumes of certain peasants, of those of Melissor in Bulgaria, for instance, made entirely of most exquisite tapisserie in fine wools and gold thread in a rich design that was national and traditional, and yet which in every portion showed the individual taste of the craftsman. The whole costume is made of this tapisserie—skirt, bodice, apron, shawl, belt, gaiters and bonnet—and its richness and beauty, the time it represented, the quality of the wool, the perfection of the dyes, all reveal as plainly as a printed page the several generations of the affluent, peaceful, shielded, leisurely home life of the women who produced it. The Greek national cos-

tume, loaded with gold bullion embroidery on cardinal velvet, some portions of it, in fact, stiff with gold that reveals nothing of the foundation fabric, cost enormous sums (from one hundred to four hundred dollars), and became a family possession for use at important fêtes, during a long period of settled national life, and no individual dreamed of altering the shape of a sleeve or adding a furbelow.

Look again at the licentious costumes worn for a few years in France immediately after the Revolution had thrown over every social convention, and with it the whole moral structure, when the corset was abandoned, fleshings the only underclothes, and the robe so transparent that an apron was worn to serve the same purpose as the first savage tablier of skins or woven grasses. This came about so inevitably as a part of the social disorder of things that equally inevitable was the adoption of a bourgeois conservatism when the Restoration began, that influenced

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A S S E E N B Y H I M

The Early Weeks of Lent—Some Interesting Engagements—The Drawing Together of Society and the Stage—International Matches

WITH Mi-Careme almost here there have been many departures from town, and the first warning notes of farewell have been sounded at the two Opera houses. The early weeks of the penitential season were crowded with dinners and charity entertainments, and there was even a dance on St. Valentine's night. Then we are to have the Calico Ball—with a promise of novelty, and in aid of a most deserving cause—one of Mrs. Mackay's celebrated dinners, and no less than a housewarming at the renovated and completely reconstructed home of Col. John Jacob Astor.

Many have postponed their Southern trips until the latter part of Lent, and others will return for some of the festivities, travel being a mere incident in these days of private trains and motors. The trend abroad has been comparatively small for this time of year, but toward the end of March and at the beginning of April the outgoing ships will be crowded with members of the New York fashionable world. As a matter of fact, London and Paris are rather dreary just now, and some of those who tire of the Riviera come over to America for a few weeks.

Lady Lister Kaye, who has been with us for some time, has gone South with Mrs. Frederick Vanderbilt—their friendship being of many years' standing, and both the late Mrs. Yznaga, her mother, and the late Consuelo, Duchess of Manchester, her sister, having usually stopped with Mrs. Vanderbilt on their visits to this country. Frederick Vanderbilt preceded the party in his yacht, and the Duke and Duchess of Manchester joined them at Palm Beach.

Lady Paget and her son, Captain Paget, are also still here, and as is always supposed to be the case in New York when any attractive young Englishman of good position, and especially a Paget—most of whom have found American brides—comes over, the latter is said to have a quiet eye to matrimony. Lady Paget is passing a quiet season, but being fêted everywhere, for she has hosts of friends, and she possesses that most delightful of attributes—the faculty of never forgetting anyone. She is as gracious, sweet and kindly to those who were socially prominent when she was here as a girl, but who now have not been able to keep up with the procession, as to others who have unlimited means of entertaining. As I have mentioned in a former issue, this charming Anglo-American hostess is the daughter of the late Mr. and Mrs. Paran Stevens; the wife of Lieutenant-General Sir Arthur Henry Fitzroy Paget, K.C.B.; a grandson of the first Marquis of Anglesey, and a cousin of the present Earl.

THE ROOSEVELT-ALEXANDER ENGAGEMENT

It is a well-worn adage about the fancy of a young man in the springtime, but, nevertheless, here in society all sorts and conditions of men of all ages seem to have fallen victims to Cupid's darts even before the first

swallows have winged their flight northward or the first pussy willow has appeared in the woods. Everybody has discussed the engagement of Theodore Roosevelt, Jr., and Miss Eleanor Alexander, because we are all still interested in the doings of the Colonel, and the family is yet under the lime-light, even if a bit subdued. Young Roosevelt as the boy of the White House interested the country more than his younger brothers, and the newspapers have for years given us paragraphs as to his prowess in football, his feats with gun and rod, his triumphs in athletics, and his taking a modest place in a large corporation and working, as many young sons of millionaires now do, as an ordinary apprentice. Perhaps in much of this there is a tendency to exalt the families of Presidents to a degree beyond the principles of democracy, but the young man has not sought it, being modest and sensible. Coming of excellent

voiced from her husband, who is a brother of Charles B. Alexander, who married Miss Crocker. The Alexanders are a staunch Presbyterian family, and an aunt is Mrs. McCook, who married one of the fighting McCooks of Indiana, and an uncle, the Rev. Maitland Alexander. Miss Alexander is not only a pretty girl—indeed, one of the most admired of the débutantes of last winter—but an excellent actress in amateur productions, a cultivated musician, and a young woman who is interested in many serious studies as well as in charitable work. The Roosevelts and the Alexanders and the Greens and the Butlers—the late Theron Butler being Miss Alexander's great-grandfather—all come from sterling stock, so that the match is a most fitting one.

THE LATEST MARRIAGE INTO SOCIETY

The engagement of August Belmont and Miss Eleanor Robson, the charming young actress, is not a surprise, for it has been rumored for some time. The Belmonts have had a wonderful position in New York society for three-quarters of a century, August Belmont's mother being a daughter of Commodore Matthew Perry, who commanded the first expedition to Japan, and a niece of the other famous Perry of historic fame. This Mrs. Belmont, who died about sixteen years ago, was the leader of New York society before the late Mrs. Astor, and her husband, the late August Belmont, was a man of the highest culture to whom New York owes much. August Belmont is also a banker, and about fifty-seven years of age. His first wife, who was Miss Bessie Morgan—the granddaughter of Matthew Morgan, the banker—and a woman of rare beauty and grace, died in 1898, and left three sons. For years Mr. Belmont has lived in seclusion as to society, interesting himself in the turf and in his many financial enterprises. Miss Robson, who is the daughter of Mrs. Madge Carr Cook—an actress who created the part of Mrs. Wiggs of the Cabbage Patch—was born in England, and brought to this country when a mere child. She was educated by nuns at Staten Island, and made her first appearance as Margory Knox in "Men and Women" at the California Theatre, San Francisco. She has played in the classic repertoire, and also in "Merely Mary Ann" and "The Dawn of a Tomorrow," by Mrs. Frances Hodgson Burnett. Miss Robson has been one of the most retiring of women, devoted to her profession, and

quite literary, but liking outdoor exercise and athletics of all kinds. She will add one more to the long list of favorites of the stage who have married into society, and it must be said that these matches have usually been most happy. It will be remembered that Lady Martin was Helen Faucit; that Mrs. Antonio de Navarro was Miss Mary Anderson, and

(Continued on page 59)



LADY PAGET

One of the most popular Anglo-American hostesses in London, who is now in America for a short visit.

Dutch stock, his people have always occupied a more or less notable position in New York society, and this is what should make him of interest more than anything else. Miss Alexander is the daughter of Mrs. Henry Addison Alexander, who was the charming Miss Grace Green of what seems to be only a few years ago. Her father was a lawyer of international reputation, and she is di-

WOMEN'S RESPONSIBILITY FOR THE ABUSE OF LIQUOR



IF any group of Americans in which the liquor interest is not represented were asked about woman's attitude and work in regard to the misuse of liquor, it is safe to affirm that the consensus of opinion would be that she has done, and is doing; her duty. What with her saloon wreckings, her conventions and her successful attempts at imposing her prohibition will on the United States Army (to say nothing of her triumphant forcing of freak physiological teaching in many schools) she has certainly made noise enough in her various campaignings. But spectacular as all these activities have been, do they really go to the root of the matter as a whole, or affect individually the seventy odd million natives, semi-aliens and aliens who people this country?

Although this is an age more prone than any previous one to make intelligent search for causes, there is slight evidence that those women who war in an organized way upon the liquor traffic have, as a class, scientifically studied the causes of the great thirst for spirituous drink that may truly be said to afflict a large proportion of the population; and yet there must be some physiological reason why a passion for strong drink is shown by so many persons to their undoing. That some universally followed habit is largely responsible for the desire to indulge in what is generally called "liquor" seems probable, for such an appetite can hardly be ascribed to original sin, and since women, if they have ever investigated it, have kept their findings to themselves, may not those enlightened physicians and educators who are at the moment endeavoring to awaken the cooking sex to a realization of the crimes against health and morals of which it is guilty, be credited with doing pioneer enlightenment work of great value?

A distinguished physician who has lectured on tuberculosis before civic church classes, women's clubs and other groups interested in sociological questions, has told of being greatly surprised at seeing long lines of workmen going into liquor saloons in the early morning—and of discovering, upon searching inquiry, that the majority were impelled to do so because they were hungry. And so impressed has he been by this that not only does he urge upon his hearers the necessity of instructing the woman sex in the science of cooking, as a preservation of health and disease prevention measure, but also as a means of curing the wide-spread tendency to over-indulgence in stimulants. A western college professor has also lately emphasized the close relation that exists between unscientific cookery and excessive liquor drinking—pointing out that the proper selection and preparation of food constitute the most important means of conserving morals as well as physical health—and it is a man, the sanity of whose teaching as to thorough mastication has already commended itself for practice to nearly a quarter of a million people, who has not only prevented digestive ills in many thousands, but whose teachings have had the effect of greatly modifying over-indulgence in stimulants of all kinds.

At the moment there is wild clamoring over the question of votes for women, the suffragists insisting that as man has made such a mess of things political it is high time they took a hand at reforming the world, but is not this pose of superior efficiency somewhat unbecoming when one considers the great inefficiency the sex as a whole has shown in regard to a thing strictly in its province—cooking? Why in all the years that women have had the privilege of voting for school officers in some twenty-two states has not domestic science teaching in the schools been made a live issue—especially in the larger towns and cities? Certainly nothing is more necessary to the welfare of the nation than trained dieticians in the home—the issue dwarfing in importance even child labor and women's hours of work. Indeed when two unusually enlightened women school officials in 1886 were instrumental in getting domestic science introduced into the curriculum of ten public schools in New York City, neither the women's clubs nor the suffragists cared enough about this vital matter to work for its extension, and even today the course is not generally given.

That brilliant and qualified, although somewhat caustic critic, Mrs. Perkins-Gilman, in her chapter on home cooking says "no other animal is so depraved in its feeding habits as mankind, and no other animal has so many diseases of the alimentary system," and yet the sex mainly responsible for this deplorable state of affairs has made no attempt to improve its own shortcomings. Here is one matter in which it has neglected its opportunities, and there are others.



ATTRACTIVE MODELS FOR PONGEE, SERGE AND RAJAH
FOR "FASHION DESCRIPTIONS," SEE PAGE 52



FASHIONS OF SPRINGTIME IN PARIS

SMART WOMEN TURN ARTIFICERS—TROTTER COSTUMES OF BROWN SERGE AND PALE BLUE SERGE—ODD TUNIC EFFECT IN CHANGEABLE TAFFETA—TRANSPARENT MATERIAL FINISHED IN OLD FASHIONED QUILLINGS HUNG OVER SILK—AFTERNOON GOWN IN SAPPHIRE BLUE—BLONDE LACE REVIVED—SILK MANTLE COPIED FROM OLD PRINT—SCARFS ON THE WANE



At an exposition of things decorative, opened yesterday at the Georges Petit Galleries, the fad for turning prosaic horn into all manner of charming things is fully illustrated. Mostly the work of amateurs, women of the smart world, it deserves the consideration given to that of professionals. Jewelry shown by Madame Waldeck-Rousseau of horn and metal, while strikingly original, is clearly inspired by the ancient Egyptians. Madame Dubé signs wonderful lamp shades of shaded horn carved in high relief and bound with copper or brass. Illumed, their beauty is striking! By Madame Leclerc a large back comb for the hair done in a grape design is carved in tender tints of rose color; fading, it turns into yellow, deepening into brown, in the bodies and wings of two great butterflies. The shining translucent material seems more like pearl and enamel than horn. There are buckles, buttons, and great hooks to fasten fur garments; besides many original designs for chains, pendants and brooches, boxes and little jars mingled with precious stones and metals. Often the effect is archaic, but wholly fascinating.

TROTTER SUITS

Trimmed with large flat buttons of shaded horn is the short coat of a tailored costume of rough brown serge. The little coat, smartly cut on half-fitting lines, covers the hips; it closes once on the bust, sloping in a gentle line to separate below the waist-line. The buttons, that harmonize so charmingly with the tone of the serge, are set on each side of the front. The coat and the short straight skirt are trimmed with bias serge bands, piped with brown satin, and satin faces a rather deep flat collar. Revers that turn in a line with the collar are faced with the material, and there are narrow straight cuffs of it, finishing the long close sleeves. Such a costume, chic and practical, seems a precursor of springtime. Made on similar lines is a tailored costume of pale dull blue serge with a hairy surface. The wide front

breadth of the skirt is laid in shallow plaits on each side, turning toward the back; this, with a wide box plait arranged on each side of the back closing, gives the appearance of a wide plain panel on each side. Lined with satin to match, the coat covers a close-fitting blouse of blue silk voile. No fastening is visible in the softly laid plaits in the middle of the back and front. A round yoke of thick white linen finishes the neck, edged with a lingerie frill.

GOOD CUT COAT

A Drecoll traveling coat shows an unusual amount of fulness in the arrangement of the back. Below the waist-line it is held flat by

buttoned tabs. Long enough to cover the gown beneath, such a garment is most comfortable for traveling, permitting a gown of thin material to be worn. Easily full at the shoulders, the sleeves fit loosely to the wrist, where they finish in upturned cuffs. The front closing is arranged to button double-breasted, or to turn back in handsomely faced revers. Not the least attractive feature is the material, a soft loosely woven stuff in pale beige color.

KIMONO TUNIC EFFECT

Made of the new changeable taffetas, lightly twilled and inexpressibly soft, a new costume shows an odd tunic effect. Suggesting a kimono in the cut of the shoulders and upper part of the sleeves, the tunic hangs in long slender points drawn closely about a loosely plaited underskirt. The corsage crosses full in front and bags a bit over a tightly drawn belt. I have noted several new gowns with this form of corsage. Often they are composed of two materials: one side plain, of the material of the gown; the other—the lapping side—of rich lace or embroidered gold traced tulle, the end lost in the belt.

THE TRANSPARENT TUNIC

Shaded transparent material hung over silk of the prevailing tone is the latest word of fashion. Charming new they seem trimmed with old-fashioned quillings, ruchings, puffs, and shirred bands of silk. The simple little afternoon gown on the seated figure of the drawing is of changeable silk in two shades of sapphire blue. The ruche that hems the skirt is of plain blue silk and the bow that fastens the plaited grass linen neck frill is of blue and écreu striped ribbon; more of the ribbon binds her hair. Pushed high up onto her arm, just below the elbow, one glimpses an old-fashioned bracelet formed of large gold links.

The short, straight tunic of the second figure is of shaded chiffon serge, over shaded silk to match; a tiny silk plaiting hems it, and a large silk-covered cord joins skirt and corsage. Heavy Venise lace points the sleeves and passes down the middle of the front. With the same quaint straight effect is a Paquin gown of rose-colored silk linen.



Smart tailored street suit of serge and a quaint Paquin frock of rose-colored silk linen.

Plain white linen shapes a deep square yoke, leaving a square neck finish, edged with a two-inch silk fringe. A wider fringe hems the overdress.

BLONDE LACE OVER GRAY SILK

With many of the quaint things of half a century ago blonde lace has returned to us. Dainty, elusive in its delicacy, when used to veil white brocaded silk or satin it is exquisite. This lace shapes a tunic worn over silver gray damassé silk. Open on the sides, it is cut straight across the front at the height of the knees. Straight, also, the back length drops to the hem of the skirt. The square neck, the short, loose sleeves, and the round belt are all of lovely pearl and tube embroidery done on white satin. An *entre deux* of fine old Alençon lace hems the tunic at the foot.

SMART METEOR CREPE— NEW HAT

Made on long slender lines is a Drecoll gown of pale straw-colored météor crêpe. The long skirt drags a little; over it hangs a second skirt. Of the same length in the back, shortening toward the front, it closes at one side under a few cleverly controlled puckers. Double frills of blonde lace, edged with a line of pearl embroidery, follow the line of the shoulders; they fall over the tops of the short close sleeves, and, crossing on the bust, hide their ends inside a belt of folded satin.

The accompanying hat, Louis XIII in form, is of Italian straw; its brim, faced with black velvet, turns up ever so little at one side, just above the left eyebrow. Black tulle, drawn into a close band, circles the crown and passes at one side through a wheel covered with black velvet. Black and straw-colored aigrettes rise from the back in a tall thicket.

MANTLES COPIED FROM OLD PRINTS

A silk mantle is copied from a fashion print of the most brilliant period of the Empress Eugénie's court. Cut in round cape fashion in the back, barely reaching to the waist-line, it deepens into narrow ends that reach to the knees. A false hem is simulated by a bias band edged with the tiniest of silk puffings, and sewed to the edge is a six-inch frill of fine Chantilly lace that lengthens it considerably. Lace and puffing follow all the edges. It may be worn with the ends hanging straight, with one thrown over the shoulder, or knotted together once at the waist-line. Taken also from an old print, but modified, is a long, unlined silk garment, easily fitted. A wide, flat collar turns in shawl fashion to the waist-line and fastens there under a silk bow with pinked edges. Wide, three-quarter length sleeves, plain at the top, widen to measure quite half a meter at the wrist. Three narrow pinked silk frills finish them. Five or six scantily gathered frills, with pinked edges, trim the garment at the hem; they slope narrowly to meet the bow at the waist-line. From the side seams, across the back, kept in place by an inside belt, wide strips of silk tie into a large flat

bow with short slanting ends. How adorable for a summer garment, worn with white and flowered muslin frocks!

SMART BLACK SILK COSTUME

Ordered by a woman who still clings to the long, half-fitted coat is a new tailored costume of black corded silk. Extremely short,



Pretty dinner frock with straight tunic of chiffon serge and a simple little afternoon frock of changeable silk.

showing the whole of the foot, the skirt has a flat, straight effect by being laid in deep side plaits that are disturbed only in walking. It is untrimmed. Also, the coat is plain except for the black velvet that faces the collar, and turns oddly back from the front in long narrow pieces edged with small buttons and cord ornaments.

LATEST FANCIES

More original than comfortable or *gentile* is the undergarment planned, and proudly exhibited to her friends, by a young woman of fashion who dislikes petticoats. Made after the fashion of Turkish trousers of white or black satin, or matching the color of her gown, they are warmly lined with quilted cotton wool; the fulness falls to the ankle, held by elastic bands. Although offered at smart shops in endless variety, it is prophesied that the passing of the scarf has begun. Smart women have discarded gloves for evening wear. Pretty, bare hands, ring-laden, are charming shaded by the lace of the under-sleeve.

PARIS, February, 1910.

MADAME F.

FANCY IN JEWELRY

IN the setting of jewels it has often been the custom of dealers to repeat the same design again and again, so that whatever happened to be in style was duplicated and reduplicated until one wearied of the very sight of it. But as women for some years have been demanding more individuality in their brooches and other ornaments, manufacturers now attempt to meet this requirement, and although women have to pay well for this exclusiveness, they are better satisfied. The proper thing now is: to have a modern design made especially to suit one's own taste and permit no repetition of it. If desired, the drawing of the design of the necklace, or ring, or whatever the article may be, is sent with the finished work to the purchaser, or recipient of a gift, and becomes her property absolutely. In this way one may own a bit of rare workmanship in gem-setting that makes it a prize worth possessing as long as worn, and doubly a treasure when handed down to successive generations as an heirloom.

An artist whose ability previously had been confined to wonderful effects in stained glass is among those who are endeavoring to establish a distinct American style in jewelry, and some of his results are strikingly beautiful. One of the daring combinations of color that he has utilized is amethyst with bright red coral. Can you visualize that? These two colors appear at a glance to be positively antagonistic, but as associated by this artist they are wonderfully effective, so that all connoisseurs who have seen the finished product are loud in their praises. The example noted was a necklace, rather lightly constructed, and consisting of floral motifs of coral, shaped like a forget-me-not, placed at the intersection of crossing gold chains, with every

here and there a pendant drop of the clear amethyst falling between.

The transparent enamels so much used by Parisian artificers are a feature of these so-called "American" designs, and supplement the beauty of the gems most delightfully. Let no one imagine that such specimens of *bijouterie* can be bought for a reasonable amount, for they are luxuries; the designs are most carefully studied for artistic combinations, nothing commonplace being permitted to intrude. Each separate article is a signed masterpiece.

For instance, a brooch is to be made with a central setting of aqua marine that is about as large as one's thumb-nail. What happens? Is it set in the center of a mass of repoussé gold ornamentation without meaning or charm? By no means; its delicate color is enhanced by adroit contrast, until the finished brooch becomes a focus for reflection and refraction that fascinates the eye, and this is how it is done: the aqua marine is mounted rather high in the center, then placed next is a row of small round faceted emeralds, and beyond this is set an exquisitely interlaced design of filagree silver.



THE STUNNING HATS OF EARLY SPRING

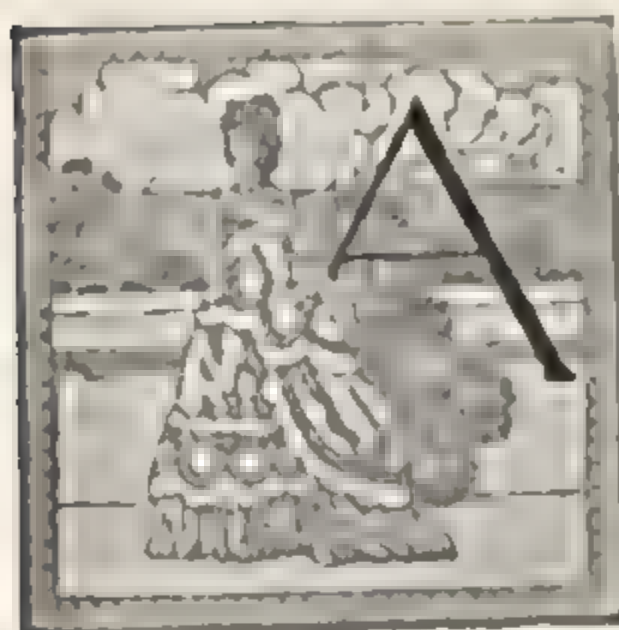
FROM MAISON BERNARD, NEW YORK

FOR "FASHION DESCRIPTIONS," SEE PAGE 52



WHAT SHE WEARS

INDIVIDUALITY IN COWNING SHOWN AT WOMEN'S LUNCHEONS—POLONAISE OF THE NINETEENTH CENTURY—TURBANS MADE ON THE HEAD AT EACH WEARING—MUCH OF THE MEDIAEVAL STILL IN EVIDENCE



A woman's luncheon clothes add so much to the picture. An evening or house toilet is more or less the result of one's dressmaker or coiffure, and has a certain simple unity; but luncheon costume, with all its many details of hat and boot and glove, furs and fine linen, neck dressing and dangling accessories at hand and waist, shows plainly the choice made for that particular day by the wearer herself from the treasures of her wardrobe. An olive green silk stocking with embroidered black daisies and a patent kid shoe is a charming thing to note in the daylight of the drawing-room, before luncheon is announced, peeping under the thick band of lynx fur that borders a short gray velvet skirt. Charming in contrast to the fur and the heavy velvet folds of this draped skirt that swathes the waist but stops below the bust is the clinging bodice and long tight sleeve of pale pink Liberty satin, over which there is a big fichu of black gauze, which, in its huge folds, muffles high a bare throat, encircles sloping pink-clad shoulders, and hangs well to elbows and waist, bordered there with a band of black lynx, the ends of which tuck into the velvet skirt under a cluster of tarnished silver lilies. The pink sleeve below the black gauze fichu is veiled in a sheathing cuff of white Irish lace, which comes well over the hand in mitten effect. The black gauze folds, that hug the neck high up to the ears, cross over in front and reveal a bit of the bare throat, and in this opening there is a jade ornament hanging from a narrow black velvet ribbon that is tied tightly at the very top of the throat, defining the well-rounded chin. This costume is completed by a turban of creamy white lace that is composed by winding the whole head in a long scarf, bound all about with a pale flesh colored Liberty satin ribbon headed with a narrow line of tarnished silver gauze galloon. The end of the scarf are tucked inside the folds, and also tucked in their midst is an aigrette made of tarnished silver wheat ears. This turban shows the small roundness of the head, covers every scrap of the hair behind and even the ears, and on the brow only reveals tendrils and ringlets of hair. Clever fingers can readily fashion this.

QUAINT COWN OF RASPBERRY CACHEMIRE

One of the other guests, who confided to me that as the winter wears away she gets disgusted with the sight of such a wealth of furs and feathers, was an example of her own disgust, with not a pelt or a plume in sight. Her gown was quaintly nineteenth century with its polonaise of raspberry colored silk

cachemire fastened down the center of the back with buttons, and dragged about the ankles in soft folds in front, which behind were knotted through a silk-covered buckle a little above the ankles. Its princess top

guimpe of white tulle, on which rested an old fashioned garnet locket tied with a black moiré ribbon that passed outside the be-ruched choker and had a crisp bow at the back. The sleeves were entirely of silk tucked from shoulders to elbows, where there were ruches again of silk and of illusion, while below the polonaise there was a short and very thick plaited flounce edged with a tiny silk ruche and lined with a ruche of fine white lace-edged lawn. This skirt escaped the floor, and when its wearer was seated glimpses of foam appeared about ankles clad in raspberry colored hose. It should not be forgotten that the front breadth of this polonaise was outlined by a piping cord of the silk. This adorable little frock was topped by a small hat in raspberry colored fancy fibre, which sank low and well toward the front with a slight scoop about the face, and with a wider brim turning up at the back. It was trimmed with a broad ribbon of reseda green mousseline velvet just laid about the front and tied in a bow below the turned-up brim behind, filling in the space between the ruches and the hat brim.

A PRETTY MODE FOR LITTLE WOMEN

All this nineteenth century influence in the latest frocks is coquettish, fussy, and of a delicate and precise prettiness, quite different from recent simple stately Greek or mediæval tendencies. But it has much charm of its own. Short jackets, closely fitted and worn with overskirt effects, are, for example, being tendered us for spring, sometimes in silk, with a cachemire frock turned widely up or folded back in various overskirt effects over a silk petticoat, which is laid in stiff flat plaits bound at the hem with a flat band of cachemire. There is something prim, lacking in bigness about all these fashions, but on little pretty women they are fascinating. Let big women insist upon something on nobler lines, and, fortunately for us, nowadays the fashions lend themselves to suiting all styles and temperaments.

LINEN AND CRETONNE FROCK

One of the fetching linen dresses recently designed consists of a polonaise of gray-green lines fastened obliquely down the front with buttons and buttonholes. Its long skirts were looped up and fastened on each side of the back, giving a slight drapery about the knees on the sides, which disappeared under the straight panel of the middle-back. This panel was trimmed with buttons and buttonholes in three clusters below the waist. It had a long close linen sleeve trimmed with buttons, and a small guimpe of écreu net and lace, while the short petticoat revealed all about save just at the back was of beige cretonne with a blurred design of faded pinks and greens, prettily bordered with a narrow hem of the green linen.

SWATHED TURBANS SHOW PRETTY HEAD LINES

Few women will take the trouble of wear-



Effective evening gown of pale pink gauze. The shoulders and arms are veiled with a single layer of gauze—a particularly fashionable treatment.

was cut with a decidedly square décolletage, a ruche of frayed raspberry silk outlining this opening and mounting about the top of the choker behind. Inside there was a second ruche of white illusion and a finely tucked



Bands of lace are used in a novel and decorative effect on this pretty cloth gown.

ing a turban that is made afresh each time it is put on by the mere winding of the material; but thus worn they are infinitely prettier in one way, in that they show so well the small roundness of the head, which is getting to be the fashionable thing. Some, however, are made of little close round skullcaps of silk which fit the head perfectly and about which are wound two scarfs, one of gauze and one of fine straw. Deft handling of these scarfs makes for individuality in headgear.

FASHIONS FOR MOTOR AND AEROPLANE

For motoring the quaintest of spring bonnets in straw is cone-shaped and sits low, the back fitting the head like an old poke bonnet. Over this peak the draped veils present a suggestion of the moyenage hennin which is fascinating, though, of course, in length modified to a mere suggestion. Another sport, that of ballooning, recently taken up by women, has brought about a special costume which has its advantages. There is not much chance for elegance if one wants to soar into the blue in an aeroplane. Wholly practical is its blouse of rainproof covert cloth lined with fur. It is snugly belted and buttoned and reaches over the hips, from which point a scant straight skirt of the covert cloth hangs to the ankles, and is arranged with attachments of hooks and loops so that it can be turned at a moment's notice into a divided skirt. Sleeves, cap and necklet are all buttoned snugly to keep the cold away from throat and wrists when one reaches the higher altitudes.

MEDIAEVAL SUGGESTIONS

That the nineteenth century is not to be entirely in evidence during the ensuing months is to be seen by the charming illustrations on these pages, two of which are mediæval in their derivation. The little pink silk bodice, cut away under the arms in what the mediæval preachers called "fenetres

d'enfer" to show an underbodice of lace and chiffon, and the pink silk hem dragging heavily from a pink chiffon skirt, are lovely when evolved in palest flesh colors, as to the underdress, and coral as to the satin portions. On another gown the band of exquisite embroidery which is wound about the whole figure, encircling shoulders, waist, hips and knees, sometimes passing under the cloth tunic sometimes passing over it after being drawn through slits, but making a continuous line to the eye, decorates the simple cloth frock with excellent effect.

The second tailored gown is extremely

chiffon underdress is arranged above its broad hem of gold-colored satin. Particularly fashionable is this way of veiling the shoulders and arms in a single layer of aguze with no shoulder-straps of any kind to the underbodice to break the noble line.

GLIMPSES

THERE—

Seems to be no limit to the cost and beauty of corsets. An especially lovely one, made to order for a well-known actress, was of heavy black and white striped brocade.

The garter buckles were of 14-karat gold, and the hook at the front was set with a fleur-de-lys design of real diamonds, the top being elaborately trimmed with real Irish lace.

A—

Steamer corset is the latest adjunct to the feminine traveling wardrobe. This corset is made along the same lines as French jersey corsets with very little boning. But instead of the jersey a strong silk rubber sheeting is substituted. This corset will fill a long-felt want, for it insures absolute comfort when reclining or sleeping on a steamer chair.

SINCE—

Slippers of gold cloth have become a part of so many wardrobes, it is greatly desirable to know of something that will keep them from tarnishing. Just recently one of the smart New York shoe shops has brought out such a preparation in the form of a little cake. Composed of a powdery substance, it is applied to the slipper by means of a brush which accompanies it. The article, which costs only 50 cents, including the brush, is invaluable for filling this great need.

EXQUISITE—

Brooches representing flowers are enlivened with jewels and are lovely indeed. One of a beautiful lotus on a transparent enamel pond bears the imprint of an artist of remarkable genius.



A suggestion of the mediæval is shown in this lovely combination of silk and lace and chiffon.

effective with its bias band, of the same diagonal cloth of which the skirt is made, encircling the hips flatly and cut to hang simply down the back in a sash effect, its unequal ends revealing beautiful braiding. A similarly shaped piece of cloth forms the collar, crossing over the bust with two other embroidered lappets of unequal lengths like a big cravat. The gown of transparent pale pink gauze in a huge pinafore bordered with rows of gold cord and buckled at the back of the waistline is dainty, revealing through its veil the spangled white lace of corsage and knee; the second of these lace bands is doubly veiled by the puffing, into which the



Smart little tailored suit with odd sash effect. Fine braiding is used as trimming.

THE MODE CREATES THE DANCE

NATIVE DRESS ORIGINATES THE NATIVE DANCE AND NOT THE DANCE THE DRESS

SOME questions frequently asked are: "What costume should a dancer wear?" or "Is a Greek costume more appropriate than modern dress?" and I answer invariably that a dancer should wear the costume which created the very dance she is trying to perform. I love Greek draperies and the long lines of harmonious limbs, but soft draperies and the freedom of naked limbs created only one type of dancing—that is the Greek. I repeat, it was the actual dress worn by the women of the country and the period which determined the way women danced in the various centuries and nations. It is not ethical considerations that have kept me from adopting the Greek costume but artistic ones.

Recall the costume worn by the court dignitaries and court beauties in the seventeenth century—heavy brocade falling in stiff folds; the women of the royal families with their skirts trailing at full length; noblemen with capes, sword and spurs; justices in their ermine gowns; princes draped in long mantles wearing hats with long plumes, and princes and courtiers dancing in full reception regalia. The only possible way of dancing in such cumbersome skirts, without stepping on trains, without whipping one's partner with those long plumes, or bruising her with one's sword was to go through the gentle minuet or the stately pavane. The tempo was a slow andante; partners barely touched each others' finger-tips, and the motions almost confined themselves to a few steps and many bows and courtesies. Louis XIV danced minuets and pavaues for no reason except that the fashion of the time would have made any



By Rita Sacchetto

Première Danseuse, Metropolitan Opera House

other style of dancing impossible and objectionable.

The size and weight of court costumes at the end of the "Sun King's" reign had increased to such an extent that one dance adapted to the fashion of the day was especially devised by dancing masters, and this was the Rigaudon. The word dance applied to it is really rather a misnomer, for the

dancers merely bent their knees and then raised themselves again, without even leaving the place assigned to them on the floor.

Half a century later, however, when Marie Antoinette betook herself to her delightful "farm" of Trianon and affected the short skirt and wooden sabots of a shepherdess, dances of an entirely different character were in order, and the lively bourrée superseded that absurd expression of ponderous conventionality.

Some motions are more easily performed than others by a woman whose bodice is laced extremely tight around the waist, for a rolling motion of the hips must make her walking and dancing less uncomfortable. Will not the pride a Spanish woman takes in her slender ankles and her tiny feet, clad in very narrow and very pointed shoes, introduce into her dancing those sharp, whirling motions which will expose to the gaze of the audience the parts of her body she is so proud of? Hence the popular dances of Spain. On the other hand, the Hindoo bayadere, whose dress leaves the muscles around her waist-line not only free but generally exposed, will bring very logically the middle part of her body into play.

Hungarian peasants with their spurred boots could not, without positive danger of bodily injury to themselves or their partners, whirl about to the time of a Strauss waltz. French peasants shod in wooden sabots are very picturesque in their lumbering bourrée, but would do very badly in a dainty gavotte. Arab women who dance barefoot are bound to take steps very unlike those which are characteristic of the Spanish, the Hungarian



Whirling steps and rolling motions of the hips are the natural accompaniment of the tightly laced Spanish costume.



Coquettish dancing would be impossible in a gown of this fashion.



In the Tarantelle the Italian peasant girl has been bitten by a tarantula and must, in order to escape death, dance the poison out



The Crinoline of 1850. The cumbersome dress of our grandmothers to which corresponded slow waltz steps interspersed with courtesies in the style of the seventeenth century.

the Russian or the French dancers of today.

Take the Tarantella, the favorite Neapolitan dance. The young peasant girl bitten by a spider must, in order to escape death, "dance the deadly poison out of her blood," according to the local superstition. Her extremely heavy shoddy skirt, her hobnailed shoes, make her stamp the ground awkwardly, and in the end she falls in utter exhaustion. Should she wear a flimsy drapery in Grecian fashion the audience would find such a climax most unconvincing.

If you doubt this, make one simple experiment. Put on a wide Gainsborough hat, and the long gown of that period, and then attempt the coquettish steps of a Spanish Seguedilla, all the while nodding your head as an Andalusian dancer does so gracefully under her light mantilla. After a few seconds your hat will be awry, and you will have torn the bottom of your skirt.

It has been insisted upon frequently of late that the Greek costume is the most graceful, and that it gives the most freedom to a dancer. Personally I admire Greek costumes and enjoy the sight of Greek dancers, but there are times when that very freedom of the limbs which flowing draperies insure is incongruous and an obstacle to the truthful presentation of certain steps. When I dance a Czarda how am I to convey the impression of heaviness and vigor unless I can clap the heels of my Hungarian boots? How could I, dancing with bare feet, reproduce the sharp steps of the Spanish dancers with the click of their high-heeled slippers, or convey the mincing steps of the Japanese hindered by the narrowness of her kimono? And imagine how incongruous a minuet would be if danced in a diaphanous Greek gown, when it was the very weight and discomfort of the seventeenth century dress which imparted to the dance the repose and stateliness characteristic of that minuet?

And when it comes to interpreting choreographically musical compositions, I hold that the dancer should wear an idealization of our modern dress.

BEAUTY of FORM

HARMONY IS THE KEYNOTE OF ALL TRUE BEAUTY—TOO MUCH BRAIN EXHIBITS AS LITTLE BEAUTY AS TOO MUCH FAT

A QUESTION often discussed is "For whom do women cultivate beauty—themselves or men?" It is best answered by saying—"for both," yet it is undeniably true that men are more æsthetic than women, and that they set our standards in art as well as in all matters pertaining to æsthetics.

A well-known man informed me the other day that after a struggle of years he has at length mastered a feeling of nausea with which he was always overcome at the sight of mere ugliness. To a lesser degree, everyone experiences a repugnance at that which is æsthetically unattractive, and it therefore becomes a duty which we owe ourselves, as well as each other, to appear always to the best possible advantage—that is, to present as pleasing an aspect to the world as our physical qualifications will permit. This does not pertain merely to the face, or to becoming dress, but to the "tout ensemble," and the foundation of the "tout ensemble" is one's physique—one's individual form.

To appreciate this thoroughly every woman should study the art forms—the Greek ideals



In the character of Pierrot, the grotesque lover of the moon and many Colum-bines, the butterfly soul is revealed by fluttering and skipping aimlessly about the stage

of beauty, for symmetry, classic repose, etc.—and our modern ideals of the beautiful for that vital pulsating quality which typifies the woman of to-day. Pictures of world-re-

nowned beauties among women in society and on the stage are easily procurable, as are those of the famous Greek statues.

These represent types, and having acquired a knowledge of what comprises a perfect type, it becomes necessary to study one's own form and to make comparisons, in order to acquire a knowledge of one's beautiful and good points and to develop them to the best advantage.

Every woman falls into one or another of these types, for Nature believes in a diversity in unity, and we therefore find endless modifications of one or another. It is one of her eternal wonders, that however striking the similarity of two forms, there is always a sufficient difference to invite comparison.

The most successful and the happiest men and women are by no means those whose physical proportions are the most perfect, although it is true that perfection of form is usually associated with mental poise. But those are undeniably the happiest, the healthiest and the most beautiful who are the best balanced, and only a correct study of one's individual form will show us where we lack balance, and where we have a superfluity. In other words, a disproportion of one system, be it bony, muscular or nervous, causes a lack of harmony of the whole—therefore a lack of true beauty. Too much brain exhibits as little beauty as too much fat; too much bone makes the individual awkward and ungainly; an overdeveloped muscular system causes its possessor to be too forceful and too animal.

This disproportion or preponderance of one system can usually be regulated by proper hygienic measures, or overcome by the development of those which are deficient.

Too much fat can, of course, be reduced by diet, elimination of liquids or greater activity. In those

(Continued on page 44.)



As the Duchess of Devonshire Miss Sacchetto moves slowly and dreamily across the stage, to the caressing air of a mellow Saraband by Haendel.



Vogue



PATTERNS *for* SPRING *and* SUMMER



EFFECTIVE NEW MODELS FOR STREET WEAR AND A CHARMING
DESIGN FOR THE LOVELY BORDERED CHIFFON ROBES NOW IN VOGUE

1627-1628-1629. For descriptions see page 32.



No. 1517

WITH the aid of a good seamstress, good patterns and well selected materials any woman can be appropriately and becomingly dressed on all occasions. A really capable sewing woman can make a simple frock in two days without assistance; elaborately made clothes require a day more and also the help of another pair of nimble hands. Tailored suits should be sent to a tailor for the collar, buttonholes and pressing, if the best effect is desired, and all fine plaitings should be quickly and carefully done, there being many such places where the prices are moderate. If an entire wardrobe of street suits, house dresses, evening gowns and wraps, is to be made, the best plan is to pick out a pretty and modish model for each garment, select the materials and trimmings, and then retire from all social duties and devote all the time to work until everything is finished and hung up.

The average wardrobe should include a tailored cloth suit; a long coat for motoring, driving or to put on after exercising; a smart frock of linen or

HER SUMMER GOWNING

If Well Cut Patterns Are Used and Smart Serviceable Fabrics Selected the Little Home Dress-maker Can Be Depended Upon To Turn Out a Satisfactory Summer Outfit at Moderate Cost

pongee for general wear; a foulard, a voile or a silk and wool crêpe; a simple dinner dress; an evening dress for large dinners or other functions, and an evening wrap. Besides these most women need a mohair or other dress for traveling and cool mornings, separate skirts for tennis or golf, and shirtwaists, both plain and elaborate. In making anything, no matter how small, that calls for a pattern, one must be careful to place each section of the pattern on the goods, so that the lines indicating the straight of goods are absolutely straight; otherwise the best materials even (and it is foolish to buy others) will refuse to hang properly; folds will always be out of place, and seams swerve in a way that spoils the entire effect. A complete outfit, to be made from the attractive new models of which Vogue patterns may be seen in these pages, is described and a choice of fabrics suggested for each in a smart weave and a fashionable color. The quantity of material in yards is estimated for a medium size: i.e., 24 waist, 41 hips, 42 length at front and 36 bust.

The tailored suit is to be made either of white warp, soft finish worsted with tan, giving a pin check effect through the weave, or of homespun in a soft beige shade. Both of these materials are 54 inches wide, and both are \$2.50 the yard. It will take six yards of either for pattern No. 1604. For the collar $\frac{1}{4}$ of a yard of bias velvet either in self tone or black; the latter is usually more becoming; moiré antique silk is also pretty. To get the bias in the silk $\frac{3}{4}$ of a yard must be purchased of a quality not less than \$2 the yard. The buttons should be of bone, the shade of the cloth, costing 75 cents a dozen; and the lining of the coat of self-tone or ivory white satin or louisine silk, the former in a \$1.50 quality and the latter at \$1.35 the yard. The long coat for motoring or general use is to be made by pattern No. 1621. Baroness Shantung, which is 27 inches wide, at \$2 the yard, or polo cloth, which is a fluffy surfaced new material of camel's hair, 54 inches wide, will be effective in this model. In Shantung, which will be unlined, it will take, including button coverings, collar and cuff facings, $6\frac{1}{2}$ yards, and of the polo cloth 4 yards. With the latter 16 bone buttons are necessary, and $\frac{1}{4}$ of a yard of taffeta 22 inches wide, at \$1.25 the yard, for collar and cuffs. The lining should be of self-tone satin.

Pattern No. 1572 is used for the chic little frock with Russian coat effect. It will be pretty in Flemish homespun linen in navy blue, 47 inches wide, at \$1 the yard, or of Russian water shrunk linen in natural color, 47 inches wide, at \$1.25 the yard, or of men's weave natural color Motora Shantung, 27 inches wide, at \$2 the yard, or of white hop sacking, 54 inches wide, at \$2.50 the yard. This model will require 14 yards of the 27-inch material, or 12 yards of the 47 and 54-inch materials. If braiding is preferred at borders, to the embroidered banding shown in the illustration eight dozen yards of soutache or rat-tail at 20 cents a dozen will be needed. The banding shown is of Chinese embroidered coarse linen to match the shade of the material, worked in white with medallion in gold. This is $2\frac{1}{2}$ inches wide and is \$1.50 a yard; $9\frac{1}{2}$ yards are necessary. The belt should be of suede with a harness buckle.

For pattern No. 1570 a shedwater foulard in a scale design of black on an iris ground would be pretty. This silk is 36 inches wide and the price \$2 the yard. Or a Lyons print habutai, which is showerproof and shows a green and white design, would be a good choice. In width it is 27 inches and in price \$1.50 the yard. Of the foulard 12 yards will be needed, and of the habutai 14 yards are necessary. The guimpe should be made of deep cream French batiste, tucked by hand, and the sleeves of it trimmed with embroidered French batiste banding to match. One and one-eighth yard of this banding at \$1.25 a yard will be required and one yard of the batiste, 45 inches wide, at \$1.50 the yard.

The next gown to be mentioned may be of silk and wool dotted crêpe, 45 inches wide, at \$3 a yard, or of silk and wool colienne with a Jacquard design, or of Persian chiffon voile, which is closely striped in small designs in cachemire colorings and is 44 inches wide. Pattern No. 1562 is used. Of any of the materials named $8\frac{1}{2}$ yards will be necessary, and 13 yards of taffeta for the foundation at 85 cents a yard. A self-tone liberty satin at \$1.50 the yard, 24 inches wide, would be even better for the lining, and twelve yards would be enough. For the cuffs and yoke a very fine écru or linen color Oriental lace is smart, and can be bought at \$1.50 a yard; $\frac{3}{4}$ of a yard will be required. The tucked empiement should be of chiffon cloth to match the dress, and $\frac{3}{4}$ of a yard at \$1.50 a yard will be required. The garniture is one of the latest ready-made ones for summer frock ornamentation, it being embroidered of macramé cords and colored silks in high French tapestry tints, which harmonize with any of the new colors in other materials. It is \$8.95, and the cuff banding to match is \$2.50 the yard. If this is thought too costly as a trimming for the waist, $2\frac{3}{4}$ yards of an écru Cluny lace should be bought in a $2\frac{1}{2}$ -inch width and at 85 cents the yard; the corners are mitred and both edges finished by an écru silk braid; the cuffs similarly trimmed.

The evening dress, which is to be simple in effect, may be of embroidered French batiste flouncing in some of the exquisitely dainty new patterns. Valenciennes frills are at edges of sleeve ruffles and bretelles. Narrow Valenciennes is inserted between the puffs at V at front and back, and the flounces of the skirt are mounted on plain batiste. The flouncing is 20 inches wide and comes in a variety of lovely flowered patterns, the embroidery almost like hand work, sometimes being in a *four* effects. These designs range from 95 cents a yard up; those at \$4.50 and \$5.75 are very beautiful. For pattern No. 1612 nine yards of the flouncing are necessary. For the waist 2 yards of fine batiste, 45 inches wide, at \$1.25 a yard, and for the seven-gored foundation skirt 4 yards, 45 inches wide, at 60 cents a yard.

For a handsome evening dress a changeable or glacé silk Marquise in a very fine weave would be charming. There is one in rose color changing to gold that could be made over a two-toned satin in the same combination. Pattern No. 1610 is a good model for this gown. The border of the Marquise overskirt is edged with a point appliqué lace banding, studded at intervals with hand-made discs of pink and amber beads; these discs can be



No. 1624

made at home on net foundations. It takes 3 yards of the Marquise at \$1.50 the yard; $4\frac{1}{4}$ yards of satin 45 inches wide; 16 yards of lace at \$2.25 the yard and six dozen of each kind of beads at six cents the dozen—some of these being used on the little bretelles and the soft front and back pieces in waist. The belt is of brocaded gold galloon with design in pink and is \$1.10 the yard.

No. 1608 is an excellent model for an evening wrap which is unlined. It may be made of a good quality Tussah homespun, which is 42 inches wide and costs \$2 the yard; or else of Motora Nouveauté, which is in an Armure weave, 27 inches wide, at \$2 the yard, and is another heavy pongee of superior quality. If a figured pongee is preferred, a hand-printed Chinese pongee would be lovely in an all-over small Persian block design of pastel colors, a soft old blue the prevailing tone. This is 27 inches wide and is sold at \$1.75 a yard. Chinese silk embroidered bands trim the cuffs and form a flat collar effect, the latter finished with pongee covered buttons and cords. They cost



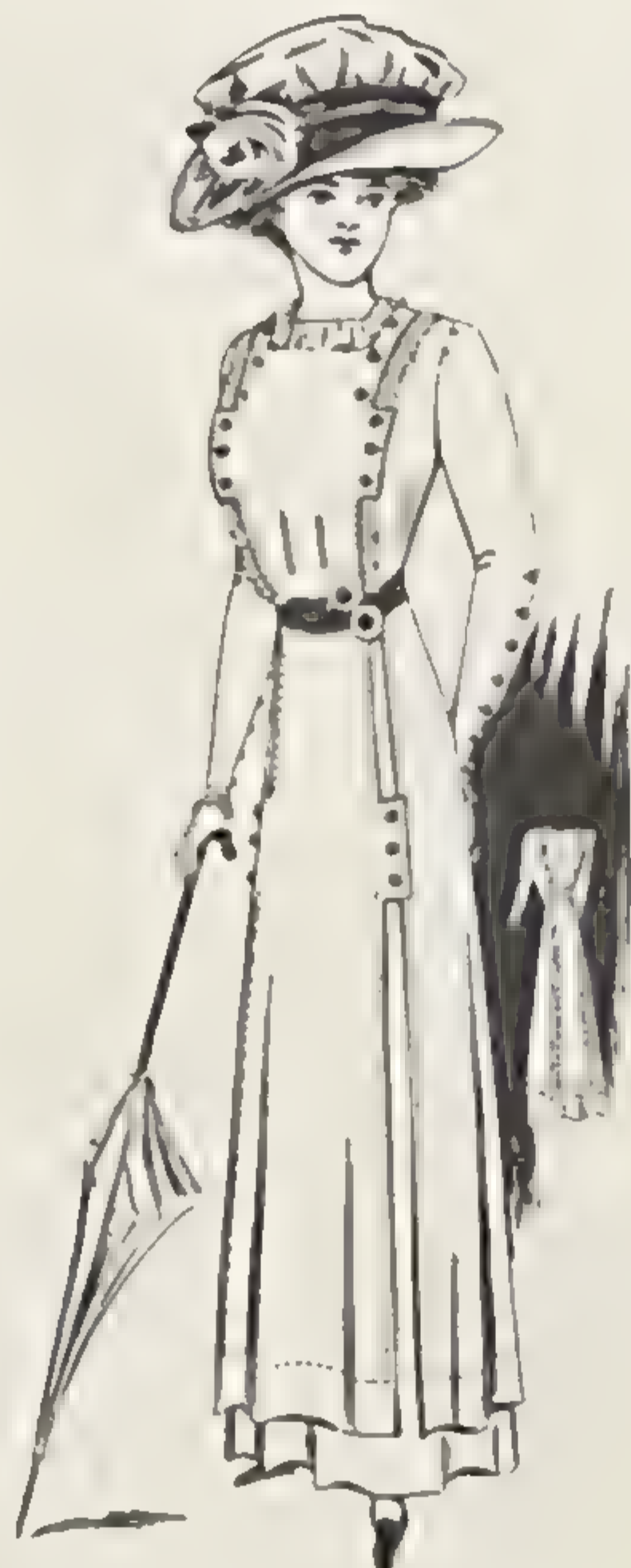
No. 1563



No. 1589



No. 1602



No. 1601



No. 1576



No. 1575

\$3.75 the pair, and similar banding by the yard is \$2.50 to \$3.50.

For a wrap of the hand-printed pongee, lace would be more appropriate, and 2 yards of linen color Russian lace at 85 cents the yard should be purchased. It will be best to edge the wrap with a flat silk braid on the under side, and one dozen yards can be bought for 6 cents the yard.

The mohair coat and skirt suit for traveling is chosen with a view to wearing it over very pretty sheer waists, and the coat accordingly is made to button all the way up. A Patricia Tus-

sah Royal, which is a new crêpe poplin weave in worsted and mohair, is a charming fabric, and in a soft gris vert, neither grey nor green, but cool in tone, model No. 1564 would be very serviceable. The material is 44 inches wide and 8 yards at \$2 the yard are required. The coat is lined with satin 36 inches wide at \$1.35 the yard, and the buttons are of grey-green bone to match at \$1.50 the dozen.

For tailored shirtwaists the very latest smart fabric is hand-printed linen, the designs combining two colors; these are 36 inches wide, and in the

correct weight the price is 75 cents a yard. For these necessary adjuncts to the wardrobe a plain shirtwaist pattern cut to one's own size will prove the most satisfactory. The material may be tucked or otherwise treated and laid on the pattern and cut out. By this method a good fit is assured.

In light-weight linings there is nothing that excels hyperion percaline, which is a feather-weight cotton lining fabric of beautiful finish and great durability, in a lustrous moiré effect that is soft and silky to the touch. It is made in all colors, including the new pastel

shades, and the width is 36 inches. It is a suitable material for slip linings and petticoats.

A good lining satin made entirely of silk, in a soft but durable quality, is sold at \$1.35 a yard; the width is 36 inches, and all colors are shown. A heavier satin, equally pliable and lustrous with a cotton back, is \$1.10 the yard, and is also 36 inches.

Cotton moreen is also made in a very light weight and in solid color moiré effects. It is pliable and silky to the touch and comes in all colors, for slip linings, etc.; the width is 36 inches.

DESCRIPTIONS OF VOGUE PATTERNS

NO. 1472—Simple model of white and blue foulard laid in groups of side plaits from yoke to hem. The revers and crushed girdle are of plain silk, and the yoke is of tuck net. The materials required to make this model in medium size are 14 yards

of foulard 24 inches wide, $\frac{1}{2}$ yard of sateen 24 inches wide, $\frac{1}{2}$ yard of tuck net. Pattern cut in 18 pieces including waist lining. Price, \$1.00.

No. 1477—Three-quarter coat of viyella flannel designed to be worn for tennis, golf or any outdoor sport. It is made semi-fitting to give freedom of movement, yet keeping one always trim looking—during the most strenuous games. It has deep cuffs and patch pockets of the material and is trimmed with large pearl buttons. The materials required to make this model in medium size are $3\frac{3}{4}$ yards of viyella flannel 46 inches wide, 7 yards of Japanese silk 27 inches wide. This pattern comes in 8 pieces. Price, 50 cents.

No. 1478—Dancing frock of soft liberty satin in a delicate sea-shell pink. The skirt is finished at the bottom with five deep tucks, giving a pretty flare. The short sleeves, which are finished with narrow tucks, are cut in one with the bodice, and the tucker is of finely tuck net in flesh color. Folded

pieces of the satin form bretelles over the shoulders. The materials required to make this model in 16 and 18 year sizes are 6 yards of satin 36 inches wide, or 12 yards of satin 24 inches wide, $\frac{1}{2}$ of a yard of net 45 inches wide, $1\frac{3}{4}$ yards of ribbon, and 3 yards of silk 24 inches wide. Price, \$1.00.

No. 1480—Dinner frock of ciel blue, satin-finished crêpe de chine, with a box-plaited skirt attached below the hips under a deep tuck. The frock is open at the left, exposing a panel of the material. The décolletage border is of coarse white net, finely tucked and edged with a plaited net frill. This tucked net is extended down into the panel as far as the waist line and also on the outside of the cap sleeves. The materials required to make this model in 16 and 18 year sizes are $7\frac{1}{2}$ yards of crêpe de chine 40 inches wide, $1\frac{1}{2}$ yards of net 45 inches wide, $2\frac{1}{2}$ yards of ribbon, and $4\frac{1}{2}$ yards of silk 24 inches wide for the long waist lining. This pattern is cut in 16 pieces, including the lining. Price, \$1.00.

No. 1491—Negligée of white china silk, made with open sleeves. Two plaits are laid over either shoulder, giving fullness to the skirt part in front and back. The trimming consists of footing inserted down the front, about the low neck and in the sleeves. Two



No. 1537



No. 1556

TUB DRESSES ARE THE NUCLEUS OF A SUMMER WARDROBE. THESE MODELS ARE SUITABLE FOR LINEN, GINGHAM, MADRAS OR PONGEE

THE SHORT-SKIRTED TAILOR-MADE



No. 1571



No. 1620



No. 1573



No. 1604



No. 1588



No. 1618



No. 1572

large, silk covered buttons fasten in front. This model in its absolute simplicity both of style and material is especially appropriate for a mourning wardrobe. Its great advantage is that it may be laundered as often as desired and thus kept always fresh. It would also be very pretty if made of albatross with lace insertion for trimming. The materials required to make this model in medium size are 7 yards of china silk 30 inches wide, and 6 yards of footing. This pattern is cut in 4 pieces. Price, \$1.00.

No. 1492—Simple, washable negligee of white dotted challie, trimmed with an embroidered scalloped edging and large pearl buttons. It is laid in fine tucks over the shoulders and in narrow plaits at the waist line, where it is held in with a satin ribbon. Instead of taking the trouble to handwork the scalloped trimming, most persons prefer the ready-made edging, done by machine, which is very effective. A touch

cachemire, with yoke and collar of all-over embroidered batiste. The square bertha has a little hand embroidery in the front and is edged with a plaiting of brown silk. Around the waist and run in the bertha is brown velvet ribbon. The materials required to make this model are 5 yards of cachemire 40 inches wide, $3\frac{1}{2}$ yards of velvet ribbon, 1 yard of silk for the plaiting, $\frac{3}{4}$ of a yard of batiste and $1\frac{1}{4}$ yards of lace insertions. This pattern consists of 10 pieces and comes in 8 and 10 year sizes. Price, 50 cents.

No. 1503—Afternoon frock of black all-wool prunella cloth in cachemire effect, with black lace under bodice and undersleeves embroidered in oxydized silver and ash-green silk; black silk tassels finish points. The yoke and cuffs are of ecru net. A band of Japanese embroidery trims across yoke. The materials required to make this model in medium size are 8 yards of cachemire finished prunella cloth 44 inches wide, $2\frac{1}{4}$ yards of black lace, $\frac{1}{4}$ yard of Japanese banding, $\frac{1}{2}$ yard of 40-inch wide net for yoke and cuffs, and 10 tassels. For the waist and sleeve lining $3\frac{1}{2}$ yards of silk 24 inches wide. The pattern comes in 18 pieces. Price, 50 cents for waist or skirt.

No. 1504—Combination corset cover and drawers of embroidered nainsook flouncing. The fullness is in tucks below the hip yoke, and a beading outlines the yoke edge. The corset cover part is cut out under the arm, and straps of beading edged with lace pass over the shoulders. The materials required to make this model in medium size are $6\frac{1}{4}$ yards of flouncing 16 inches deep, $\frac{1}{2}$ yard of plain nainsook, $1\frac{1}{4}$ yards of $1\frac{1}{2}$ -inch valenciennes lace, and $1\frac{1}{4}$ yards of narrower lace. Price, 50 cents.

No. 1505—Combination corset cover and drawers of crossed bar dimity. The drawers are bordered with a ruffle of the material trimmed with valenciennes lace. The seams are all finished with a narrow beading. Lace frills and ribbon drawn through lace beading surround the armholes and neck. The materials required to make this model in medium size are 3 yards of dimity 36 inches wide, $6\frac{1}{2}$ yards of lace edging, 5 yards of lace insertion, $3\frac{1}{2}$ yards of lace beading, and 10 yards of narrow beading. This pattern is cut in 7 pieces. Price, 50 cents.

No. 1507—Princess slip, made of fine muslin. The neck and armholes are finished with a fine plaiting of the material and the skirt hem has a double frill of the same. The materials required to make this model in medium size are 5 yards of muslin 40 inches wide, including the plaitings, or $10\frac{1}{2}$ yards of silk 22 inches wide. This pattern comes in 5 pieces. Price, 50 cents.

No. 1508—Combination corset cover and knickers of batiste. Similar beading and ribbon finish the belt, the neck and the armholes and narrow frills of Valenciennes lace are used as trimming. The materials required to make this garment in medium size are $2\frac{1}{2}$ yards of batiste 40 inches wide, $3\frac{1}{2}$ yards of valenciennes, $2\frac{1}{4}$ yards of narrow beading, $1\frac{1}{4}$ yards of broader beading, $3\frac{1}{2}$ yards of wide ribbon, and 4 yards of narrow ribbon. This pattern is cut in 3 pieces. Price, 50 cents.

No. 1510—Combination corset cover and short skirt of batiste, made in princess style. The yoke is formed of all-over embroidery with scalloped edges and eyelets. Ribbon, drawn through beading, ties across the bust. The materials required to make this model in medium size are $2\frac{3}{4}$ yards of batiste 40 inches wide, $3\frac{3}{4}$ yards of beading, 1 yard of all-over embroidery. This pattern comes in 8 pieces. Price, 50 cents.

No. 1511—Night gown of fine long cloth, with the sleeves cut in one piece with the shoulders. The neck and

of color may be introduced by having the edging and the ribbon match in a pale pink, mauve or blue. If a handsomer negligee is preferred, this same model may be made of embroidered batiste with hand-made trimming. The materials required to make this model in medium size are $5\frac{1}{2}$ yards of muslin 45 inches wide, 5 yards of scalloped edging, and $2\frac{3}{4}$ yards of ribbon. This pattern comes in 3 pieces. Price, \$1.00.

No. 1493—Room sack of fine, white dimity, made on unusually graceful lines. It has an Eton jacket effect, plaited over the shoulders and finished with tabs and crochet buttons. From this the dimity hangs in deep plaits the joining being covered with a folded satin girdle in empire style. A similar plaited piece forms a vestee in front, topped by embroidered batiste. The flat collar and cuffs are formed of the same embroidery. This may also be made of soft silk, accordion plaited, and trimmed with silk embroidery. The materials required to make this model in medium size are $4\frac{1}{2}$ yards of dimity 30 inches wide, $1\frac{3}{4}$ yards of embroidered batiste and $\frac{1}{2}$ of a yard of satin 24 inches wide. Cut in 9 pieces. Price, 50 cents.

No. 1498—Charming frock of tan



No. 1634

No. 1636

No. 1635

SMART FRENCH MODEL FOR A SERGE OR LINEN TAILOR-MADE AND TWO GRACEFUL FROCKS FOR SOFT CLINGING FABRICS



No. 1614

sleeve openings are finished with embroidered scallops, and sprays of flowers are embroidered on the sleeves and upper part of gown. The ribbon is run through embroidered eyelets and ties at the side, where the gown fastens with tiny buttons. The materials required to make this model in medium size are 4 yards of long cloth 40 inches wide, $2\frac{1}{2}$ yards of ribbon and 4 buttons. Price, 50 cents.

No. 1512—Petticoat of fine long cloth, tight fitting about the hips, with a few narrow plaits in back stitched flat. The skirt fastens on the left side of the front. The materials required to make this model in medium size are $4\frac{1}{2}$ yards of long cloth 40 inches wide, $1\frac{1}{2}$ yards of wide beading, $2\frac{1}{2}$ yards of ribbon, 15 yards of insertion, 4 yards of edging, and 3 yards of narrow beading. This pattern comes in 5 pieces. Price, 50 cents.

No. 1514—Charming evening gown, very simply made in pale pink crêpe de chine. The trimming is made of a band of the material shirred and edged

THREE SMART DEVELOPMENTS OF THE SEPARATE BLOUSE AND FOUR MODELS THAT ARE ESPECIALLY ADAPTED FOR MATERNITY GOWNS.



No. 1521



No. 1613

with a frill of the same. The skirt fits flat over the hips and the slightly raised belt is finished at the back with two rhinestone buttons. The materials required to make this model in medium size are 15 yards of crêpe de chine 24 inches wide, and $8\frac{1}{2}$ yards of silk 24 inches wide for the lining. This pattern comes in 12 pieces, including the lining. Price, 50 cents for the bodice or skirt.

No. 1515—Dinner gown of black satin trimmed with hand embroidery and jet fringe. The materials required to make this model in medium size are 14 yards of black satin 24 inches wide, $4\frac{1}{2}$ yards of fringe, and $8\frac{1}{2}$ yards of silk 24 inches wide for the lining. Waist pattern cut in 13 pieces, skirt in 3 pieces. Price, 50 cents for waist or skirt.

No. 1517—Simple wash dress of striped gingham put together at the waist with a narrow belt of the same material. The skirt is cut straight, and laid in side plaits, small yoke and collar of tucked batiste. Narrow bias folds of striped gingham trim. The



No. 1565



No. 1625



No. 1566



No. 1567



No. 1498

materials required to make this model in medium size are $14\frac{1}{2}$ yards of striped gingham 36 inches wide, and $\frac{1}{2}$ yard of tucked batiste. Skirt pattern in 1 piece, waist pattern in 10 pieces. Price, 50 cents for waist or skirt.

No. 1521—Plain tailored waist of white linen, with a yoke in back and a high turnover collar of the material. The material required to make this model in medium size is 3 yards of linen. This pattern comes in 9 pieces. Price, 50 cents.

No. 1524—Child's dress of blue challie with three box plaits at the front and the back, with side plaits in between. Yoke and collar of finely tucked batiste trimmed with Persian bands. The materials required to make this model in 8 or 10 year sizes are 2 yards of challie 54 inches wide, $\frac{1}{4}$ yard of batiste 40 inches wide, and 3 yards of Persian braid. Pattern cut in 9 pieces. Price, 50 cents.

No. 1526—Guimpe dress of natural color linen, made in two pieces and attached under the belt. Coarse hand embroidery trims the dress, cuffs and belt. The guimpe is of batiste with a tucked yoke and embroidered linen cuffs. The materials required to make this model in 6 and 8 year sizes are 4 yards of linen 36 inches wide, and $1\frac{1}{4}$ yards of batiste. This pattern comes in 8 pieces for the dress and 5 pieces for the guimpe. Price, 50 cents.

No. 1527—Child's afternoon dress of pink pique with hand embroidered

GOOD STYLE IN CHILDREN'S DRESS—SUITABLE SPRING MODELS ON SIMPLE LINES FOR LITTLE GIRLS FROM FOUR TO TWELVE YEARS OF AGE



No. 1622

embroidery trimming, and 11 yards of silk 24 inches wide for the lining. Pattern cut in 16 pieces including the lining. Price, \$1.00.

No. 1537—Neat one-piece morning frock of dark blue linen with a scalloped panel in back and front. It closes to the left side of the front under the panel. Yoke of allover lace bordered with a band of coarse hand embroidery. The materials required to make this model in medium size are $6\frac{1}{2}$ yards of linen 36 inches wide, and $\frac{3}{4}$ yards of lace 18 inches wide. Pattern cut in 9 pieces. Price, \$1.00.

No. 1540—Gracefully draped evening cape of heliotrope satin, lined with pale green chiffon cloth. A long piece of the heliotrope satin is drawn over the shoulders, where it is held in place by two cord buttons, falling down in back in burnous style. The materials required to make this model in medium size are 6 yards of heliotrope satin 40 inches wide, 4 yards of chiffon cloth for the lining 40 inches wide, and 4 cord buttons. This pattern is cut in 3 pieces. Price, 50 cents.

No. 1549—Gown of black crêpe de chine cut in straight simple lines. Belt of sateen, and yoke of tucked net. The materials required to make this model in medium size are $7\frac{1}{2}$ yards of crêpe de chine 45 inches wide, $\frac{1}{4}$ yard of tucked net 45 inches wide, $1\frac{1}{4}$ yards of satin 22 inches wide and $3\frac{1}{2}$ yards of silk 22 inches wide for waist lining. Pattern cut in 16 pieces, including waist lining. Price, \$1.00.



No. 1524

linen collar and cuffs and a black suede belt. The material required to make this model in 6 or 8 year sizes is 6 yards of pique 24 inches wide. Pattern cut in 6 pieces. Price, 50 cents.

No. 1529—Young girls' dancing dress of fine white net. White silk soutache forms the border of the skirt and is brought up into a point at the left side. The cuffs and circular band at the neck are also soutached, and the belt is of pink chiffon, finished in back with a buckle. The materials required to make this model in 14 or 16 years sizes are 3 yards of net 72 inches wide, 1 yard of chiffon for the belt, 4 pieces of silk soutache, and a buckle. This pattern is cut in 16 pieces. Price, \$1.00.

No. 1531—Evening gown of white silk, draped about the waist. The corsage is formed of a deep band, front and back, of embroidery in silver and gold, outlined by bands of white satin. The sleeves are of the silk, cut in one

piece and slashed open on the arm. The materials required to make this model in medium size are 10 yards of silk 27 inches wide, $\frac{1}{2}$ yard of satin 24 inches wide, $\frac{3}{4}$ of a yard of embroidered bands for trimming, and 3 yards of silk 24 inches wide for the waist lining. This pattern comes in 12 pieces. Price, \$1.00.

No. 1535—Unlined evening cape of white liberty satin, in one piece. Trimming of gold embroidery. The materials required to make this model in medium size are $3\frac{3}{4}$ yards of satin 48 inches wide, and $3\frac{3}{4}$ yards of trimming 2 inches wide. Price, 50 cents.

No. 1536—Grecian gown in pale yellow liberty satin, trimmed with bands of gold embroidery. Instead of sleeves, ribbon is tied around the arm. The materials required to make this model in medium size are $12\frac{1}{2}$ yards of satin 24 inches wide, $\frac{1}{2}$ yard of chiffon, $2\frac{1}{2}$ yards of ribbon, 6 yards of



No. 1527



No. 1526



No. 1609



No. 1557



No. 1610



No. 1559

No. 1556—Neat model of écreu linen with a guimpe of tucked écreu batiste. Fullness is given to the bodice by means of two side plaits laid on either shoulder. The materials required to make this model in medium size are $7\frac{1}{2}$ yards of linen 36 inches wide and $1\frac{1}{4}$ yards of batiste 45 inches wide. Pattern is cut in 17 pieces. Price, \$1.00.

No. 1557—Evening dress of white batiste with inserts of baby Irish lace. The skirt is gored, with lace on every seam. The corsage is formed of a square bertha in the front and the back which is held together under the arms by blue silk tassels. The girdle and sleeve trimmings are of gobelin blue silk. The materials required to make this gown in medium size are 6 yards of batiste 45 inches wide, 14 yards of baby Irish insertion $1\frac{1}{2}$ inches broad, $\frac{3}{4}$ of a yard of silk for girdle, and two tassels. This pattern is cut in 18 pieces, including the lining. Price, \$1.00.

No. 1559—Evening gown of mauve liberty satin, made with a long, plain

tunic. The underskirt is attached to a silk drop skirt. The bodice and sleeves, which are in one piece, are of the satin, heavily embroidered in several shades of mauvé and blue. Folds of maline run across the shoulders. The materials required to make this model in medium size are 7 yards of liberty satin 40 inches wide, 12 yards of silk 24 inches wide for the lining, and $\frac{1}{2}$ of a yard of maline. Price, \$1.00.

No. 1560—Evening gown of pale blue crêpe de chine, trimmed with bands of embroidery and a deep silk fringe. The sleeves are of transparent net. The materials required to make this model in medium size are 7 yards of crêpe de chine 45 inches wide, $7\frac{1}{2}$ yards of trimming, $\frac{3}{4}$ yards of net, $4\frac{1}{2}$ yards of fringe and 12 yards of silk 24 inches wide for the lining. Pattern cut in 14 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1561—Dress of foulard with epaulettes, cuffs and tunic facing of plain silk. The skirt has a high draped girdle which is cut in one piece with

the front panel and flounce; yoke and cuffs of allover lace. The materials required to make this model in medium size are 9 yards of foulard 36 inches wide, $1\frac{3}{4}$ yards of plain silk, 12 yards of silk 34 inches wide for lining, and $\frac{7}{8}$ yards of allover lace. Skirt pattern cut in 5 pieces, waist cut in 14 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1562—Attractive model for foulard. The square bertha effect is of hand embroidery; the tucker is of chiffon, and the yoke and cuffs are of heavy cream lace. The materials required to make this model in medium size are $9\frac{1}{2}$ yards of foulard 36 inches wide, $2\frac{1}{2}$ yards of embroidery trimming, $\frac{3}{8}$ yards of allover lace, $\frac{1}{2}$ yard of chiffon 45 inches wide, and 12 yards of silk 24 inches wide for the lining. Price, 50 cents for waist or skirt.

No. 1563—Smart morning frock of plaid gingham with trimmings of plain gingham. Both sections of the skirt are 9 gored. Yoke of allover embroidery. The materials required to make this

model in medium size are 10 yards of plaid gingham 30 inches wide, 2 yards of plain gingham 32 inches wide and $\frac{1}{2}$ yard of allover embroidery for the yoke. Waist pattern cut in 8 pieces. Skirt pattern in 9 pieces. Price, 50 cents for waist or skirt.

No. 1564—Misses' suit of brown linen. The skirt is 4 gored and fastens at the left side of the front. The material required to make this model in medium size is 9 yards of linen 36 inches wide. Coat pattern is cut in 8 pieces; skirt pattern in 7 pieces. Price, 50 cents for coat or skirt.

No. 1565—Maternity costume of dark green linen, made in loose princess style, with a broad panel of plaits down the front; streamers of soft plaited silk hang at the front and the yoke, collar and sleeve puffs are of dotted net. The materials required to make this model in medium size are 10 yards of linen 36 inches wide, $1\frac{1}{2}$ yards of tuck net, 1 yard of silk 36 inches wide and 12 yards of silk 24 inches wide for the lining. Pattern cut in 19



No. 1531



No. 1514



No. 1560



No. 1535



No. 1540



No. 1608



No. 1574

pieces including the lining. Price, \$1.00.

No. 1566—Maternity gown for afternoon or evening wear, made of pearl gray crêpe de chine, with a tunic of gray chiffon cloth bordered with cream lace. Around the bust and over the shoulders a darker gray ribbon is drawn. Yoke and sleeves of tucked chiffon. The materials required to make this model in medium size are 8 yards of crêpe de chine 40 inches wide, $2\frac{3}{4}$ yards of chiffon cloth 45 inches wide, 9 yards of lace, $2\frac{1}{4}$ yards of allover tucked chiffon 20 inches wide, $\frac{1}{2}$ yard of ribbon and 12 yards of silk 24 inches wide for the lining. This pattern is cut in 15 pieces, including the lining. Price, \$1.00.

No. 1567—Maternity dress of Copenhagen blue crêpe de chine, which hangs in loose plaits from the bust. The draped waist is finished in the front with a knot and streamers of velvet ribbon. The cuffs and trimming on the waist are of two widths of Persian embroidery. The materials required to

make this model in medium size are $9\frac{1}{2}$ yards of crêpe de chine 40 inches wide, 2 yards of wide Persian embroidery, and 1 yard of narrow, $2\frac{1}{2}$ yards of velvet ribbon, and 12 yards of silk 24 inches wide for the lining. This pattern is cut in 16 pieces, including the lining. Price, \$1.00.

No. 1570—Gown of black and white silk crepon with the upper bodice and sleeve puffs formed of chiffon and lace. The materials required to make this model in medium size are 14 yards of crepon 22 inches wide, $6\frac{1}{2}$ yards of silk 22 inches wide for the lining, $1\frac{3}{4}$ yards of chiffon 45 inches wide, and $2\frac{3}{4}$ yards of lace 3 inches wide. Skirt pattern cut in 5 pieces, waist in 18 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1571—Smart walking suit with a dark blue serge coat and a plaid skirt. Two skirts come with this pattern—a plain circular one and a plaited skirt with a fitted yoke. The materials required to make this model in medium sizes are (for the coat) 2 yards of plain

serge 50 inches wide, 5 yards of silk 24 inches wide for the lining and $\frac{1}{2}$ yard of plaid serge. Coat pattern cut in 12 pieces. Plain circular skirt requires 4 yards of plain serge 50 inches wide cut on the bias. Pattern cut in 5 pieces. Plaited model requires 5 yards of serge 48 inches wide. Pattern cut in 5 pieces. Price, 50 cents for coat or either of the two skirts.

No. 1572—Suit in Russian effect made of wine colored motora pongee. The coat is made in two pieces and attached under a leather belt. The materials required to make this model in medium size are 14 yards of pongee 30 inches wide, and $4\frac{1}{2}$ yards of silk 36 inches wide for the coat lining. Skirt pattern cut in 4 pieces, coat in 6 pieces. Price, 50 cents for coat or skirt.

No. 1573—Suit of natural colored pongee with stitched straps of the same material. The skirt is 9 gored and closes at the side. The material required to make this model in medium size is $7\frac{1}{2}$ yards of pongee 36 inches wide. Skirt pattern cut in 5 pieces,

coat in 8 pieces. Price, 50 cents for coat or skirt.

No. 1574—Wrap of corded silk cut in loose, straight lines, with sleeves and side panels of allover lace. Collar and cuffs of allover lace. The materials required to make this model in medium size are $3\frac{3}{4}$ yards of silk 36 inches wide, $2\frac{1}{2}$ yards of allover lace 45 inches wide and $5\frac{1}{2}$ yards of sateen 36 inches wide for the lining. Price, 50 cents.

No. 1575—Jumper effect of pale pink madras with yoke and cuffs of allover embroidery. The sleeves are cut in one piece with the shoulder and a fancy linen braid trims. The materials required to make this model in medium size are 7 yards of madras 36 inches wide, $6\frac{1}{2}$ yards of braid and $1\frac{1}{4}$ yards of allover embroidery 20 inches wide. The waist pattern is cut in 8 pieces, the skirt is a 9-gored pattern in 4 pieces. Price, 50 cents for waist or skirt.

No. 1576—Dress of grey linen made with a princess panel in the back which



No. 1515



No. 1611



No. 1536



No. 1612



No. 1631

No. 1632

No. 1633

SUMMER MORNING FROCKS WITH THE BELTED WAIST LINE WHICH
IS A FEATURE OF THE NEW MODELS



No. 1626



No. 1478



No. 1623



No. 1529.



No. 1480

extends over the shoulders and forms panelettes at the front. The side and front are in two pieces attached under a belt and fastening at the left side. Frills of ecru batiste edged with cream lace, trim the panelettes and cuffs. Yoke of allover embroidery. The materials required to make this model in medium size are $6\frac{1}{2}$ yards of linen 36 inches wide, and $\frac{1}{2}$ yard of allover embroidery 20 inches wide. Pattern cut in 15 pieces. Price, \$1.00.

No. 1585—Nightdress of fine white batiste with yoke and sleeves of allover embroidery. Ribbons are run through the embroidery around the armholes, and beading, through which ribbon is run, finishes the neck and high waist line. Valenciennes edges the neck and sleeves. The materials required to make this model in medium size are $3\frac{1}{4}$ yards of batiste 45 inches wide, 1 yard of allover embroidery 45 inches wide, 3 yards of beading, 1 yard of lace insertion and 2 yards of lace edging. This pattern is cut in 5 pieces. Price, 50 cents.

No. 1586—French chemise in Empire

effect, hand embroidered, and finished at the bottom with a ruffle. The materials required to make this model in medium size are $2\frac{1}{4}$ yards of batiste 45 inches wide, $1\frac{1}{2}$ yards of ribbon $1\frac{1}{4}$ inches wide, and $2\frac{1}{4}$ yards of Valenciennes. This pattern is cut in 3 pieces. Price, 50 cents.

No. 1588—Modified Russian suit of grey linen. The skirt is 9 gored and closes at either side of the front, and the coat fits snugly to the figure. The material required to make this model in medium size is $7\frac{1}{4}$ yards of linen 36 inches wide. Skirt pattern cut in 5 pieces; coat in 9 pieces. Price, 50 cents for coat or skirt.

No. 1589—Russian blouse dress to be worn with detachable chemisettes made of sage-green pongee with same tone rat-tail trimming. The skirt is nine-gored and closes at the left side. The materials required to make this model in medium size are $7\frac{1}{4}$ yards of pongee 36 inches wide. Skirt pattern cut in 5 pieces; blouse pattern cut in 8 pieces. Price, 50 cents for skirt or blouse.

No. 1590—Room gown of pale pink albatross with short sleeves which are cut in one with the shoulder. The collar and cuffs are hand embroidered in scallops and three large buttons close the gown at the left side. The material required to make this model in medium size is 7 yards of albatross 40 inches wide. Pattern cut in 5 pieces. Price, \$1.

No. 1591—Easily made dressing jacket of heavy white silk, bordered with a satin ribbon which is held by featherstitching. Ribbons are tied through embroidered eyelets, under the elbows and at the neck. The materials required to make this model in medium size are $2\frac{1}{4}$ yards of silk 24 inches wide, or $1\frac{1}{2}$ yards 45 inches wide, and 6 yards of ribbon 2 inches wide. Pattern cut in 1 piece. Price, 50 cents.

No. 1592—Novel tea jacket made entirely of Dresden ribbon and lace insertions. It is fitted to the figure at the front by means of black velvet ribbons tied through embroidered eyelets.

The materials required to make this model in medium size are 5 yards of ribbon $3\frac{1}{2}$ inches wide, 8 yards of lace insertion $3\frac{1}{2}$ inches wide, and $1\frac{1}{2}$ yards black velvet ribbon. Pattern cut in 3 pieces. Price, 50 cents.

No. 1593—Princess slip with an exceptionally deep flounce. Narrow embroidery is used at each seam and as a finish to the armholes and neck. The materials required to make this model in medium size are 5 yards of lawn 36 inches wide, $3\frac{1}{4}$ yards of embroidery 18 inches wide for the flounce; $3\frac{1}{2}$ yards of Valenciennes 4 inches wide for the under flounce; $4\frac{1}{2}$ yards of insertion, $2\frac{1}{2}$ yards of narrow Valenciennes, $1\frac{1}{4}$ yards of beading 5 inches wide, and 3 yards of ribbon 5 inches wide. Pattern cut in 6 pieces. Price, 50 cents.

No. 1601—Smart model in heliotrope linen trimmed with plaitings of white net and Irish crochet buttons. The materials required to make this model in medium size are 9 yards of linen 36 inches wide and $3\frac{1}{2}$ yards of frilling. The waist pattern is cut in 6 pieces and



No. 1621



No. 1564



No. 1617



No. 1477



No. 1562



No. 1570



No. 1607



No. 1561

the skirt pattern in 5 pieces. Price, 50 cents for waist or skirt.

No. 1602—Good style model of amethyst linen with bands of hand embroidery in tones of blue and mauve. Collar and cuffs of Cluny lace. The materials required to make this model in medium size are 9 yards of linen 36 inches wide, 3 yards of trimming and $\frac{3}{4}$ yard of lace 6 inches wide. Skirt pattern cut in 5 pieces; waist in 7 pieces. Price, 50 cents for waist or skirt.

No. 1604—Neat tailor-made suit of blue serge. The coat is quite short and semi-fitting. The materials required to make this model in medium size are $6\frac{3}{4}$ yards of serge 45 inches wide, $\frac{1}{2}$ yard of satin 24 inches wide and 3 yards of satin 36 inches wide for the lining. The nine-gored skirt is cut in 5 pieces and the coat is cut in 6 pieces. Price, 50 cents for coat or skirt.

No. 1606—Simple model in foulard. The skirt is circular, with a seam at the front. The blouse is trimmed with bands of hand embroidery. Yoke of tucked chiffon. The materials required

to make this model in medium size are $8\frac{1}{2}$ yards of foulard 36 inches wide and 3 yards of silk 24 inches wide for the waist lining. Skirt pattern in 1 piece; waist pattern in 16 pieces, including the lining. Price, 50 cents for waist or skirt.

No. 1607—Dress of striped bengaline trimmed with bands of silk which are embroidered in soutache. The materials required to make this model in medium size are $9\frac{1}{2}$ yards of bengaline 36 inches wide, 7 yards of silk 24 inches wide for the lining and 2 yards of silk 24 inches wide for the trimming. Skirt pattern cut in 5 pieces, including the lining; waist in 15 pieces, including the lining. Price, 50 cents for waist or skirt.

No. 1608—Simple evening wrap of yellow corded silk trimmed with band of hand embroidery in gold and bronze. The materials required to make this model in medium size are $4\frac{1}{4}$ yards of silk 46 inches wide and $2\frac{1}{2}$ yards of trimming. Pattern cut in 3 pieces. Price, 50 cents.

No. 1609—Smart model of white satin

and cream lace. Rosettes of satin hold the skirt drapery at either side. The materials required to make this model in medium size are $4\frac{1}{2}$ yards of satin 45 inches wide, 12 yards of silk 24 inches wide for the lining, and $3\frac{1}{2}$ yards of allover lace 24 inches wide. Pattern cut in 13 pieces, including the lining. Price, \$1.00.

No. 1610—Gown of corbeau blue satin veiled with fine black net and trimmed with fancy bands of jet. The materials required to make this model in medium size are $4\frac{3}{4}$ yards of satin 45 inches wide, 3 yards of net 45 inches wide, $2\frac{1}{2}$ yards of lace 24 inches wide and 2 yards of silk 24 inches wide for the waist lining. Waist pattern cut in 12 pieces and the circular skirt in 1 piece. Price, 50 cents for waist or skirt.

No. 1611—Gown of apricot satin with sleeve and waist portion of lace and bands of black satin. The materials required to make this model in medium size are $6\frac{1}{2}$ yards of satin 40 inches wide, 6 yards of silk 24 inches wide for the lining, $1\frac{3}{4}$ yards of black satin and

$1\frac{1}{4}$ yards of allover lace 24 inches wide. Skirt pattern cut in 4 pieces, including the lining, and waist in 11 pieces, including the lining. Price, 50 cents for waist or skirt.

No. 1612—An 1850 model with a skirt formed of printed chiffon flounces and bodice of white chiffon trimmed with Valenciennes. The materials required to make this model in medium size are 4 yards of chiffon 45 inches wide for the bodice, 9 yards of printed chiffon 20 inches wide for the skirt, $4\frac{1}{2}$ yards of lace and 12 yards of satin 24 inches wide for the princess lining. Waist pattern cut in 15 pieces. Price, 50 cents for waist or skirt.

No. 1613—Blouse of blue and white foulard, which closes at the front with a plaiting of the same material. The material required to make this model in medium size is $3\frac{1}{2}$ yards of foulard 36 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

No. 1614—Blouse of white crêpe de chine trimmed with soutache braiding. The collar fastens at the front to cor-



No. 1549



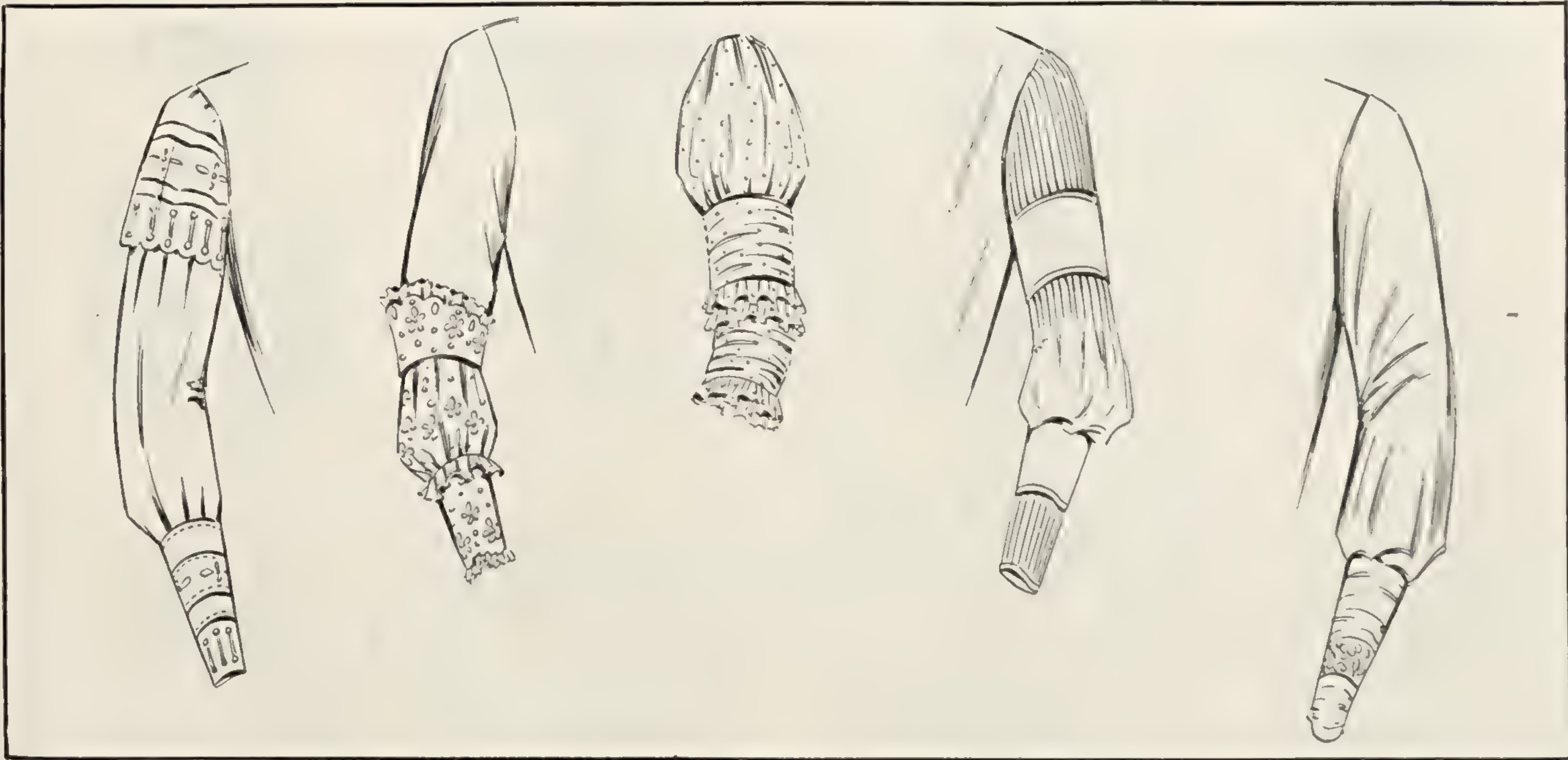
No. 1472



No. 1606



No. 1503



No. 1630

FIVE NEW SLEEVE MODELS OF FAMOUS FRENCH MAKERS

respond with the blouse. The materials required to make this model in medium size are 5 yards of crêpe de chine 24 inches wide and 5½ yards of trimming. Pattern cut in 10 pieces. Price, 50 cents.

No. 1615—Transparent coat to be worn over a princess slip or evening gown. It is decidedly cutaway, turned up at the edge and faced with silk. The materials required to make this model in medium size are 3 yards of chiffon 40 inches wide and 1½ yards of silk 24 inches wide. Pattern cut in 3 pieces. Price, 50 cents. A princess slip pattern like the one illustrated may be had for \$1.00.

No. 1617—Tennis suit of white linen. The materials required to make this model in medium size are 3 yards of

linen 36 inches wide for the waist and 5 yards of linen 36 inches wide for the skirt. Waist pattern in 5 pieces; skirt pattern in 3 pieces. Price, 50 cents for waist or skirt.

No. 1618—Smart model in ciel blue rajah with collar, cuffs and belt of dark blue silk. The skirt is five-gored and has plaits on either hip. The materials required to make this model in medium size are 8 yards of rajah 30 inches wide and ½ yard of dark blue silk 24 inches wide. Skirt pattern cut in 3 pieces; coat in 6 pieces. Price, 50 cents for coat or skirt.

No. 1619—Dainty pair of drawers made of batiste. Ribbon is run through the bottom of the yoke by means of embroidered eyelets. The ruffles are continued up the side of the

drawer. The materials required to make this model in medium size are 3½ yards of batiste 45 inches wide, 8 yards of beading ¼ inch wide and 2 yards of ribbon. Pattern cut in 3 pieces. Price, 50 cents.

No. 1620—Smart suit of white linen. The material required to make this model in medium size is 5½ yards of linen 36 inches wide. Coat pattern cut in 6 pieces and the nine-gored skirt pattern in 6 pieces. Price, 50 cents for coat or skirt.

No. 1621—Serviceable motor coat of natural pongee with revers and cuffs of black and white striped silk. The materials required to make this model in medium size are 6½ yards of pongee 30 inches wide and ¾ yard of striped silk 24 inches wide. Pattern

cut in 8 pieces. Price, 50 cents.

No. 1622—Child's coat of white linen with revers and cuffs of pink piqué. Belt of black patent leather. The materials required to make this model in 4, 6 and 8-year sizes are 3½ yards of linen 27 inches wide and ¾ of piqué 24 inches wide. Pattern cut in 7 pieces. Price, 50 cents.

No. 1623—Dancing frock of white crêpe meteor trimmed with cream lace. The cuffs and tucker at front and back are of silver net. The materials required to make this model in 16 and 18 year sizes are 7 yards of crêpe meteor 45 inches wide, 2½ yards of lace 4 inches wide, ¾ yard of net 24 inches wide and 8 yards of silk 29 inches wide for the lining. Skirt pattern cut in 6 pieces and waist in 15 pieces, in-



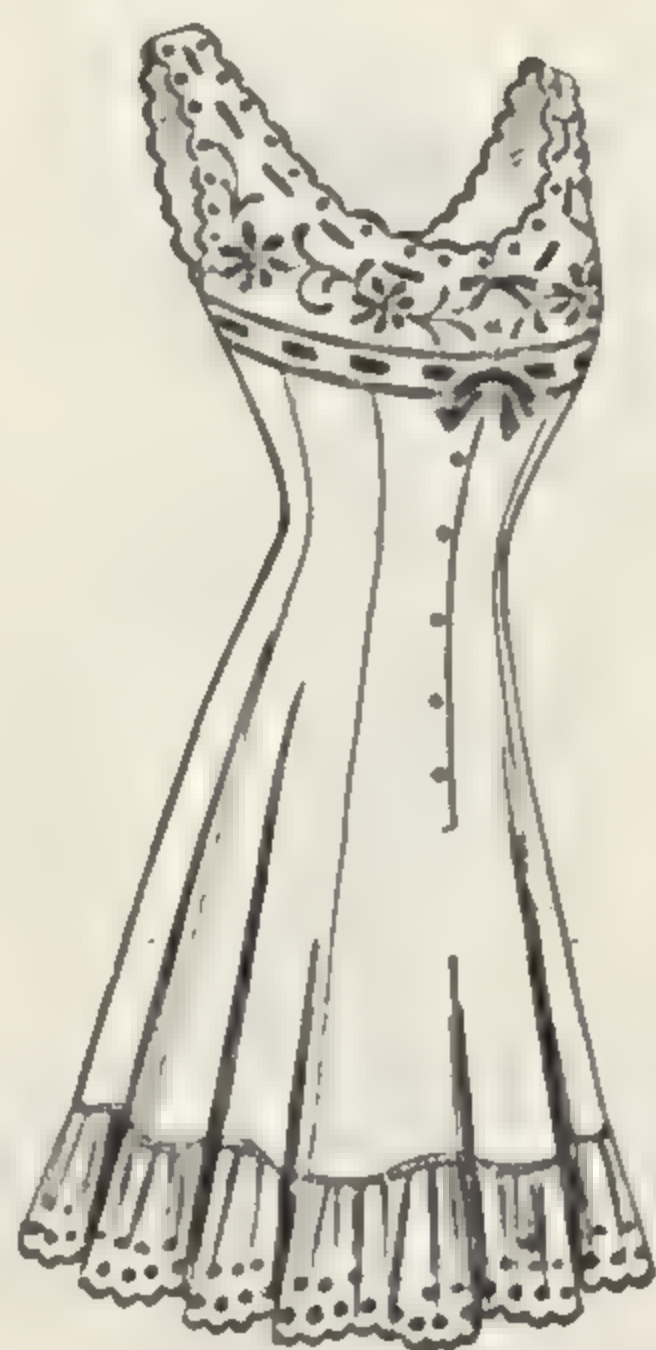
No. 1591



No. 1493



No. 1592



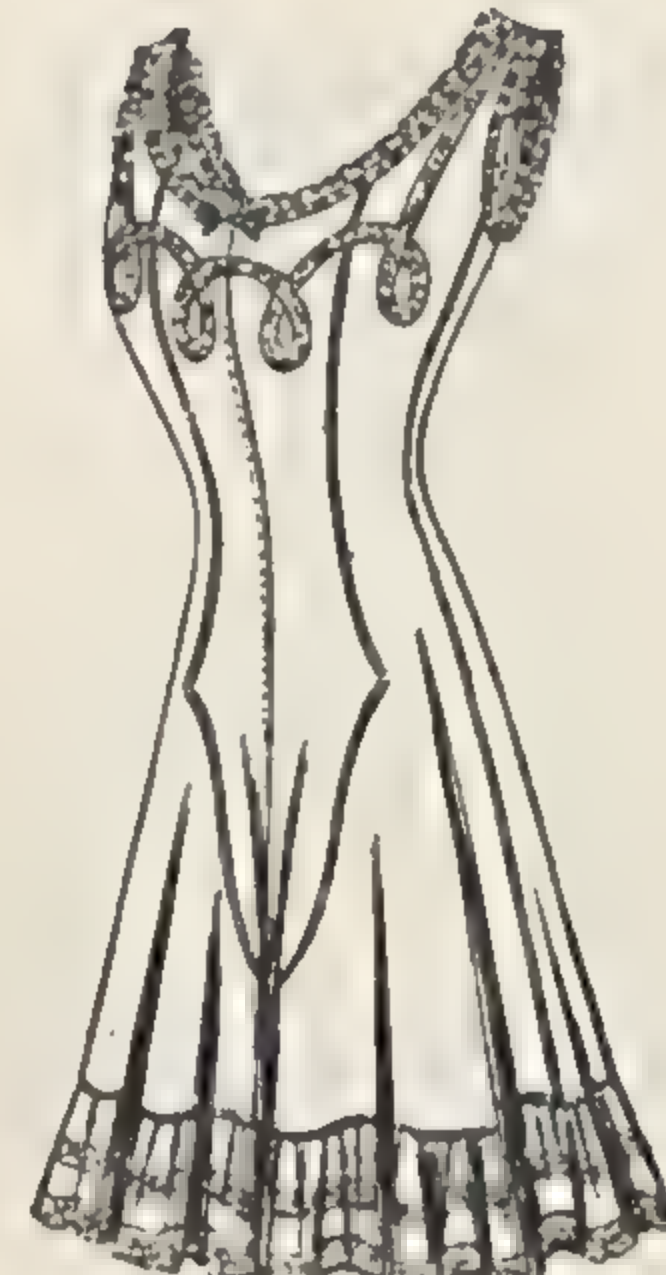
No. 1510



No. 1504



No. 1508



No. 1505

cluding the lining. Price, 50 cents for waist or skirt.

No. 1624—Smart model in dotted gingham trimmed with bias folds of dark blue piqué. The skirt is seven-gored and slightly gathered at the hips and back. Short sleeves cut in one piece with the bodice. The materials required to make this model in medium size are 8 yards of gingham 36 inches wide and 2½ yards of plain piqué or linen 36 inches wide. Skirt pattern cut in 6 pieces; waist in 8 pieces. Price, 50 cents for waist or skirt.

No. 1625—Maternity coat of dark serge made with a panel of plaits at the back and the front. The rever effects are crossed at the front. Passing through large eyelets they tie around the waist and cross again at the back of the coat outside. Black satin trims them. The materials required to make this model in medium size are 5½ yards of serge 27 inches wide and ¾ yard of satin 24 inches wide. Pattern cut in 9 pieces. Price, \$1.00.

No. 1626—Quaint 1850 model for printed organdie trimmed with bands of silk. On the skirt are five circular flounces, and the bodice has a double fichu effect. The materials required to make this model in 14, 16 or 18 year sizes are 12 yards of organdie 32 inches wide and 2 yards of silk 24 inches wide. Skirt pattern cut in 7 pieces with a seam on either hip. Waist pattern in 8 pieces. Price, 50 cents for waist or skirt.

No. 1627—Dress of white and black foulard trimmed with broad and narrow folds of black satin and satin rosettes. The small vest and girdle are of buff-colored corded silk, and the collar and cuffs are of white with inserts of lace. The materials required to make this model in medium size are 6½ yards of foulard 40 inches wide, 2 yards of satin 24 inches wide, 1¼ yards of corded silk 24 inches wide, 1 yard of chiffon 45 inches wide and 2¼ yards

of lace. The five-gored skirt pattern is cut in 3 pieces and the waist pattern is cut in 12 pieces, including the lining. Price, 50 cents for waist or skirt.

No. 1628—Simple evening gown made of a white chiffon robe with a printed border. A broad pink ribbon is run through the hem. The bodice is in suplice fashion and bordered with a fold of black velvet. Vest and sleeve of écru lace. The materials required to make this model in medium size are 6 yards of robe 54 inches wide, ¼ yard of lace 6 inches wide, 2 yards of Valenciennes 2 inches wide, 1 yard velvet 24 inches wide, 4 yards of ribbon 5 inches wide and 12 yards of silk 24 inches wide for the princess lining. If this gown is made of chiffon cloth 45 inches wide it will require 3¾ yards for a seven-gored skirt and 1½ yards for the bodice. Price, 50 cents for waist or skirt.

No. 1629—Suit of white rajah, with the coat fastening in the front with white silk frogs and olives. The skirt is eleven-gored. The material required to make this model in medium size is 12½ yards of rajah 30 inches wide. Coat is cut in 4 pieces and the skirt in six pieces. Price, 50 cents for coat or skirt.

No. 1630—Beginning at the left.—A. This sleeve requires 1 yard of material 36 inches wide. Pattern cut in 4 pieces. Price, 25 cents.

B. This sleeve requires ¾ yard of plain material 35 inches wide, 1½ yard of embroidery 35 inches wide and 2 yards of narrow lace. Pattern cut in 4 pieces. Price, 25 cents.

C. This sleeve requires 1 yard of dotted swiss or dotted net 45 inches wide. Pattern cut in 5 pieces, including the lining. Price, 25 cents.

D. This sleeve requires 1¾ yards of material 24 inches wide. Pattern cut in 4 pieces. The lining for this sleeve requires 1½ yards of material 24 inches wide and the pattern is cut in 2 pieces. Price, 25 cents.

E. This sleeve requires 1 yard of material 45 inches wide and ½ yard of lace for the band. Pattern cut in 4 pieces. The lining requires 1½ yards of silk 24 inches wide and the pattern is cut in 2 pieces.

No. 1631—Gown of handkerchief linen trimmed with large medallions and inserts of eyelet embroidery. Two rows of shirred linen are placed at the top of the deep embroidered hem. The materials required to make this model in medium size are 6 yards of handkerchief linen 45 inches wide, 2 yards of medallions and 1½ yard of eyelet insertion. The seven-gored skirt and waist are each cut in 6 pieces. Price,

50 cents for waist or skirt.

No. 1632—Dress of aeroplane cotton marquisette with yoke and collar of Irish lace. Self-tone folds of satin trim the bodice and form the buckle. The bodice and underskirt are made quite full, but the overskirt is snugly fitted. The materials required to make this model in medium size are 6 yards of marquisette 45 inches wide, ½ yard of silk 24 inches wide and ¾ yard of allover lace 20 inches wide. Waist pattern cut in 12 pieces. Skirt pattern cut in 5 pieces, including the drop skirt. Price, 50 cents for waist or skirt.

No. 1633—Simple model of blue batiste with ruffled collar and cuffs of plaited embroidery edging. Bodice and skirt laid in fine tucks. The materials required to make this model in medium size are 5 yards of batiste 45 inches wide and 1 yard of plaited ruffling. Waist pattern cut in 3 pieces, seven-gored skirt pattern in 4 pieces. Price, 50 cents for waist or skirt.

No. 1634—Suit of fine French serge with vest and collar of brocade. The sleeves are cut in one piece with the shoulder, and are finished with dainty ruffles of plaited net. The materials required to make this model in medium size are 6¼ yards of serge 54 inches wide, 1¼ yards of brocade 24 inches wide and 5½ yards of satin 24 inches wide for the coat lining. Nine-gored skirt pattern cut in 3 pieces; coat pattern with two seams at the back cut in 7 pieces. Price, 50 cents for coat or skirt.

No. 1635—Stunning gown of white crêpe meteor trimmed with gold lace veiled with white chiffon. Cuffs of chiffon finish the short sleeve, and gold soutache trims the bodice and skirt. The materials required to make this model in medium size are 6 yards of crêpe meteor 40 inches wide, 5 yards of lace 14 inches wide, 2¼ yards of chiffon and 9½ yards of silk 24 inches wide for the lining. Waist pattern cut in 13 pieces, including the lining. The seven-gored skirt is cut in 5 pieces, including the lining. Price, 50 cents for waist or skirt.

No. 1636—Lovely gown of white linen batiste with inserts of yellow Cluny lace. The sleeves are laid in tucks and made in one piece with the shoulder. Tiny yoke of real Valenciennes. The materials required to make this model in medium size are 7 yards of batiste 45 inches wide, 8 yards of Cluny lace 5 inches wide, and ¼ yard Valenciennes 4 inches deep. Waist pattern cut in 11 pieces and nine-gored skirt pattern in 5 pieces. Price, 50 cents for waist or skirt.

NEW WEAVES AND EFFECTS IN COTTON GOODS

EMBROIDERED white French cotton marisettes are among the most attractive of the sheer materials. In weave they resemble open-mesh grenadines, and this season they are shown in a number of lovely designs that give almost the effect of hand embroidery; floral designs, figures, dots and small, conventional effects predominate, some arranged to form stripes. The width is 38 inches, and the prices range from \$1 to \$1.45 the yard.

BRODERIE ANGLAISE MARQUINETTE

comes with all-over embroidered designs of eyelet work on the fine open mesh, and is a very beautiful fabric for afternoon or evening frocks for summer wear. In some of the designs stripes alternate with the broderie Anglaise pattern; the width is 38 inches, and the price \$1.45 a yard.

EMBROIDERED FRENCH COTTON CRÊPES

These are charming in the many small embroidered designs, that are neat and effective. The material is sheer and with a fine crêpe crinkle. With little rings at well spaced intervals, the price is \$1.00 a yard, the width 32 inches; and with dots, which are shown in several sizes, or with dots, between narrow woven stripes, the price is \$1.25.

CROSS-BAR SWISS BATISTE

is a cotton fabric with the wiriness of Swiss tempered by the softness of batiste. The result is extremely satisfactory and the appearance very dainty. On this sheer ground a plaid effect is woven in slightly heavier lines, and at the corners of the squares dots or other small designs are embroidered; tiny single flowers are among them. The widths range between 27 and 31 inches, and the prices from 50 to 70 cents.



No. 1512



No. 1511

WELL FITTED LINGERIE IS AS ESSENTIAL TO SMART EFFECTS IN GOWNING AS THE DRESS ITSELF.



No. 1491

WOVEN-TUCK BATISTES

are also embroidered; the woven tucks, which are most deceptive, because they give such a perfect imitation of the real ones, have a pin-size open-work stripe at one side to give the effect of hand-drawn hem stitching. Between the tucks are embroidered figures of conventional or floral designs, or else the popular dots. The width is 30 inches, and the prices are from 75 cents to \$1.25.

BRODERIE ANGLAISE BATISTE

comes in a great number of lovely open-worn designs, and is very sheer and soft in texture. The width is 31 inches; the price, \$1.25 a yard.

CORDED STRIPE BATISTE

has very fine stripes in cording on a sheer ground of even weave, and is embroidered in sprigs or other pretty, small designs between the stripes. The price is 95 cents, and the width 31 inches.

CROSS-BAR BATISTE

is very sheer and fine, and is embroidered in dots besides having the woven cross-bar. This is 85 cents a yard; the width, 31 inches.



No. 1593

FRENCH PLUMETTIS

is an individual material with open-work designs throughout the weave, besides which it is embroidered in dots or other designs in all-over patterns; flowers and vines are among the most effective. The width is 40 inches, and the price from 85 cents to \$1.25 the yard.

BAYADERE FRENCH LAWNS

are particularly sheer and have open-work bayadere stripes in filet mesh embroidered with dots or other designs. The spaces between these stripes are intended to be tucked. The width is 45 inches, and the price \$1.25.

FIGURED FLAXON

This season flaxon is shown with pretty woven designs combined with a woven cross-bar, the texture fine, soft and sheer. The width is 32 inches; the price, 32 cents.

FLAXON PRINTED IN COLOR

means much, as there are comparatively few very sheer materials that have the durability that this fabric claims, or the fine even weave. Many designs are shown, such as stripes, dots, rings or small conventional patterns, and also

novelties in flowered effects or in florals combined with stripes, etc. The width is 31 inches.

DIMITY EFFECT FLAXON

means that the sheer, clear flaxon warp is threaded in stripes or checks in imitation of Irish dimity, and besides is printed with exquisitely colored small floral designs; the width 31 inches. This also comes unprinted.

COLORED FLAXONS

are shown in plain solid colors, and also printed with quaint little rosebuds or other pretty wee flowers in contrasting colors, all the tints dainty and clear. The width is 31 inches.

DOUBLE BORDERED FRENCH COTTON MARQUINETTE

has a wide design embroidered in self-tone at one side and a narrow design to match above the other selvage; the space between these designs, which are of conventional flowers or other graceful effects, is embroidered in dots; the embroidery in self-tone. Width, 52 inches. These are also shown in black, in black and white and in all white, besides several colors. The price is \$3.00 a yard.



No. 1619



No. 1586



No. 1590

BORDERED FRENCH COTTON MARQUINETTE

is shown in white with wide design embroidered at one edge, with scattered flower sprigs beyond. The width is 52 inches, and from \$2.75 to \$3.00 per yard are asked, according to the pattern.

BORDERED WHITE FRENCH BATISTE

comes embroidered in many exquisite designs, the prices ranging from \$1.50 to \$3.50, the width 52 inches. At the latter price there is a lovely dotted design in wavy lines, with dots in the scallops besides and in the top.

ÉCRU AND WHITE FRENCH BATISTE

is shown in a number of different designs; one of the prettiest has a filet weave stripe between embroidered stripes of the same width, i. e., one-half an inch. The embroidered batiste stripe is outlined by hairline cords in white. The width is 40 inches, and the price \$2.00.

BORDERED SWISS,

which suggests batiste by reason of the finish, is from 45 to 50 inches wide, and costs from \$1.50 to \$2.50 the yard. The designs are in exquisite colors.



No. 1492

PRETTY FRENCH MODELS FOR
HAND-MADE LINGERIE AND
THREE VERY SIMPLE BUT NOT
COMMONPLACE LITTLE ROOM
GOWNS THAT MAY BE MADE
TO LAUNDRER



No. 1615



No. 1585



No. 1507

NOTE.—Vogue Ready Cut Patterns are in four sizes: 34, 36, 38 and 40 bust; skirts, 22, 24, 26 and 28 waist measure.



CHARACTERISTICS OF VOGUE PATTERNS

Smart in Cut, Yet Simple to Execute.—The patterns combine smartness of cut and correctness of style with simplicity of execution. They are therefore specially adapted for work in the home or for the guidance of less experienced dressmakers.

Distinctive and Advanced in Design.—By reason of its advance information and accurate forecasts of coming fashions, Vogue's influence in shaping the mode in this country is very strong. Its pattern department enjoys the full benefit of its exceptional news service and its patterns are always cut from the very smartest, most distinctive and most advanced designs.

Cut in Three Colors.—Each pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and incomprehensible instructions.

PRICES:

Flat Patterns, Waists, Skirts, or Jackets, 50 cents each. Princess Gowns, \$1.00. Waists and Jackets are cut in sizes 34, 36, 38, 40 bust measure. Skirts in 22, 24, 26, 28 belt measure.

Pinned Patterns. Waists, Skirts or Jackets, \$1.00

each. A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. It can be taken apart and used for cutting or a flat duplicate may be ordered.

CUT-TO-ORDER-PATTERNS.

For those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of patterns are relatively low.

Skirts, in belt measures from 20 to 36 inches, without foundation, \$2.50; with foundation, \$3.00.

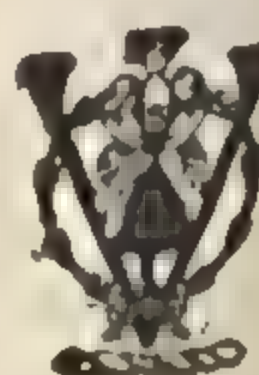
Bodices and Short Jackets, in bust measures from 32 to 46, without sleeve, \$1.50, with sleeve, \$2.00.

Princess Gowns, in bust measures from 32 to 46, with sleeve \$4.00.

Half Length and Long Coats, in bust measures from 32 to 46, \$3.00.

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Note.—We will send a full set of waist-linings and sleeves, in seven sizes, from 32 to 44 bust, cut in heavy paper, for \$3.00; or in cardboard for \$7.00.





Young French girls wear their hair in this pretty quaint style.



The swirl coiffure—A simple effect that is difficult to arrange.

THE NEW MODE IN HAIRDRESSING

FRENCH women have fine hair and they arrange it attractively, this being especially true of the Parisian woman, with whom coiffure-making is an art. Her hair never has the set look that the coiffures of English women usually have, nor the careless or unbecoming effect that is so frequently seen among American women. As the Parisian woman takes great care of her hair, it is always bright and glossy. It never has a dead, dry look, the reason for this being, perhaps, that she washes it so much less often than the English or American woman. Instead, she cleans it about twice a week with plain powdered orris, the efficacy of which as a cleanser and beautifier, few women appreciate. Before applying the orris powder the Parisienne brushes her hair carefully, first parting it in the middle and brushing, then parting it an inch from the middle and brushing it very carefully again, then another inch with renewed brushing, and so on until the hair has been thoroughly brushed on each side of the middle parting, inch by inch.

Then the finely-powdered orris root is applied abundantly. It is sifted upon the hair near the head with a generously perforated sifter and then a most thorough and vigorous brushing is given the hair again, every half-inch on each side being brushed until all traces of the powder are gone. After this operation the hair is found to be very glossy and clean and fragrant and with a live, electric look that hair never has after washing with water.

Once in two months, or sometimes once in three or four months, the Parisienne has her hair shampooed in water with two fresh eggs and the juice of a lemon. The lemon juice is applied first with a little water and rubbed well into the scalp and then the eggs, which have been lightly whipped, are put on. The hair is then rinsed in many waters and dried in the sun, never by hot air from a gas dryer, that being fatal to the beauty of hair.

The French woman always uses shell or imitation shell pins, as she thinks the steel pins are bad for the hair, breaking and loosening it. At night she arranges her hair loosely on her head and covers it with a net night cap. She does not braid it down her back nor fasten it on top of her

THE CARE OF THE HAIR AS THE FRENCH WOMAN UNDERSTANDS IT—MUCH BRUSHING AND LITTLE WASHING IS HER METHOD—SIMPLE ARRANGEMENTS SHOWING THE SHAPE OF THE HEAD ARE IN HIGH FAVOR.



This becoming style of hairdressing is very popular just now.

head with pins, but lays it softly and loosely above the head to be held in place by the cap or veil.

The coiffures given here are the latest modes in hair dressing, and they show the simplicity and grace which prevail in the French capital, in direct contrast to the grotesque masses and piles of puffs and rats and waves which some misguided American girls and women affect.

These photographs are a lesson in themselves. One shows a coiffure of great simplicity and beauty. The hair, waving softly, is combed straight over with the front masses left very loose over the forehead. It is then braided just as a school girl would and the braid or plait wound about the head. Very few American women have sufficient hair for such a coiffure unaided by the addition of a switch; but this may be added to make the plait sufficiently large and long. If one has very little hair and it is very short, it may be softly combed back and made into a tiny flat knot at the nape of the neck and then a false braid as large as one desires may be laid straight around the head and over the small knot; but one must be sure that the hair added is well groomed and well matched. It must not look like false hair.

The coiffure which has perhaps caused the greatest sensation, and which has been copied eagerly by English women and some Americans, is known as the swirl; it is really beautiful and unlike any coiffure known to history, which is remarkable, for in all other instances the coiffure shows some traces of an ancient style. In this coiffure the hair is simply swirled about the head as if blown gracefully and beautifully by the wind and is held by invisible hairpins. The hair is all brushed toward the back and then from a point in the centre of the back swirled all around the head, covering it completely.

Another illustration shows a style that is very popular at present among French girls between the ages of fifteen and twenty. It has a charming old-time appearance and is very becoming to young faces, as it is essentially girlish. In New York a similar effect has recently been gained from the bows that fasten the braids of hair and cover the ears, but in this case the braids themselves cover the ears.



BROAD BRIMS AND HIGH CROWNS ARE SMART THIS SPRING

HATS FROM KNOX

FOR "FASHION DESCRIPTIONS" SEE PAGE 52

SMART FASHIONS FOR LIMITED INCOMES

Six Practical Models for Summer Muslins and Tub Gowns—Some of the Dainty, Inexpensive Materials That May Be Turned Into Fetching Frocks by the Little Dressmaker or Home Seamstress

SUMMER should be the time when the woman with little to spend upon dress has her inning, for there is a wide variety of inexpensive dainty wash materials. Of course a difficulty which many women experience is to find some one to make them up at any thing like a reasonable price. There are, however, competent seamstresses who ask from \$2.50 to \$3.50 a day who can turn out these frocks in a short time and altogether satisfactorily, and these capable moderate priced workers can be secured. As for materials, there is no end to those that are both sun-proof and laundry-proof, and the colorings are exquisite. I was particularly impressed with a cotton batiste, which sells for 12c the yard. It is sheer and yet strong and comes in many designs. There are pin stripes and eighth-inch stripes in green or lavender on white; or a coin spot mixed with a wee dot in either blue, pink, lavender or black. Then there is a linen finished lawn that washes splendidly at 19c. A lovely one has tiny garlands of pale pink roses, with here and there a single bud dropped by itself. In the same material is a turquoise blue cross-bar on white and another blue (not so green in tone) in a plaid on buff. Satin barred organdie has more substance than the usual organdie and is especially desirable. It would answer exactly for this model, mounted over a slip petticoat of white cotton. A very smart one has the white bars mixed in with a Persian stripe, toning toward either blue or pink as the choice may be. Then there are narrow stripes between of very dark blue, which gives it almost the look of a summer silk instead of the airy fabric that it in truth is. This sells for 65c in a 34-inch width. Another satin organdie has its white bars combined with a triple narrow black stripe and pink or mauve chrysanthemums for its flower. Price, 59c. Mercerized foulard will doubtless interest many, and it is one of the smartest textiles that have come to my notice. Its cotton warp and woof are so well manipulated to represent silk that they take on a really high luster. On solid backgrounds there are the conventional foulard patterns. These are black with a zigzag white line and dots, white crescents on sage green, old rose with white lines, and so on. For a little church frock or for cool summer afternoons an investment in this material will not be regretted. It is soft and drapable and will give ample wear to make it an advisable purchase. Only 38c is its price, the width 27 inches. Figured silk muslins give a selection well adapted for the frock shown in the sixth sketch, and the colorings and patterns in it are not to be outdone in any fabric. There is first of all a self-tone small figure on the background, whatever its coloring may be, and added to this are clusters of every flower the garden knows. Pink violets, for instance, are adorable on a white foundation, the blossoms in stripes. Then there are pink apple blossoms, and white apple blossoms on a clouded pink background. Mauve with white and mauve violets is very delicate in tint and vastly smart. And blue, which is always a difficult color in which to find pleasing patterns, is represented most successfully. Apple blossoms in white spreading over pale blue is one of the best designs, but there are many others. All these sell for 50c and are single width.

THE BELTED ONE-PIECE GOWN

In the first sketch is shown a model that is good looking always, and has a distinction that no amount of elaboration can outshine. White linen is used for it,

with a loose edge of black satin down the left. This can of course be omitted, and it is better to do so, as the gown is then more practical for laundering. Crochet buttons in pairs are set in a straight line from shoulder to hem, and joined by a soutache cord. This same treatment is carried up the outside of the cuffs. A very unpretentious design in soutache finishes the sleeves and around the neck. The back of the waist is cut bias, and does not fit snugly. The skirt may be either habit back or with an inverted plait stitched down to the hips. It takes but a moment to slip into a gown like this, and it is so decidedly smart that it at once appeals to those of exclusive taste. The patent leather belt is plain in the back, with a brass buckle to fasten. The touch of black is good, but for those figures that cannot stand so sharp a break at the waist it is better to substitute a stitched belt of the material. The sleeve is put in with a piping, a touch that should not be omitted.

An all-linen material that is as good as anything I have seen, and costs but 39c, deserves especial mention. The mesh is rather coarse, its finish soft, making it very drapable, yet it is not likely to stretch. A slate gray in it is ultra-smart, and in the model under notice with gray buttons and the black belt it would be a great success. Blues of all shades are procurable, as are a full line of other colors. The price quoted is in a thirty-six-inch width. Out of the common and very durable for runabout wear is galatea. We are apt to think of it solely for children's sailor suits, but it is both smart and serviceable for women's gowns. Everyone is familiar with its various combinations of stripes and its firm but not coarse texture. The imported galateas cost 30c the yard, and there is a domestic product at 16c that comes in a few figures as well as in stripes. It is only 27 inches wide, but the stripes join readily, so that it is not difficult to manipulate. There is also an im-

ported white cotton rep that lends itself well to the model in hand. The fine rib runs crosswise, and it is a dependable material, not given to tricks of shrinking or stretching. Its price of only 22c, as well as its good points, recommend it. If one prefer woolen goods to a wash fabric for this model it is splendid in dark blue serge with black buttons, or in all-black, while in white serge it is charming. Black and white check would not go amiss as a choice, nor would a fine black and white or blue and white striped suiting. The model is trig and neat and in no wise commonplace.

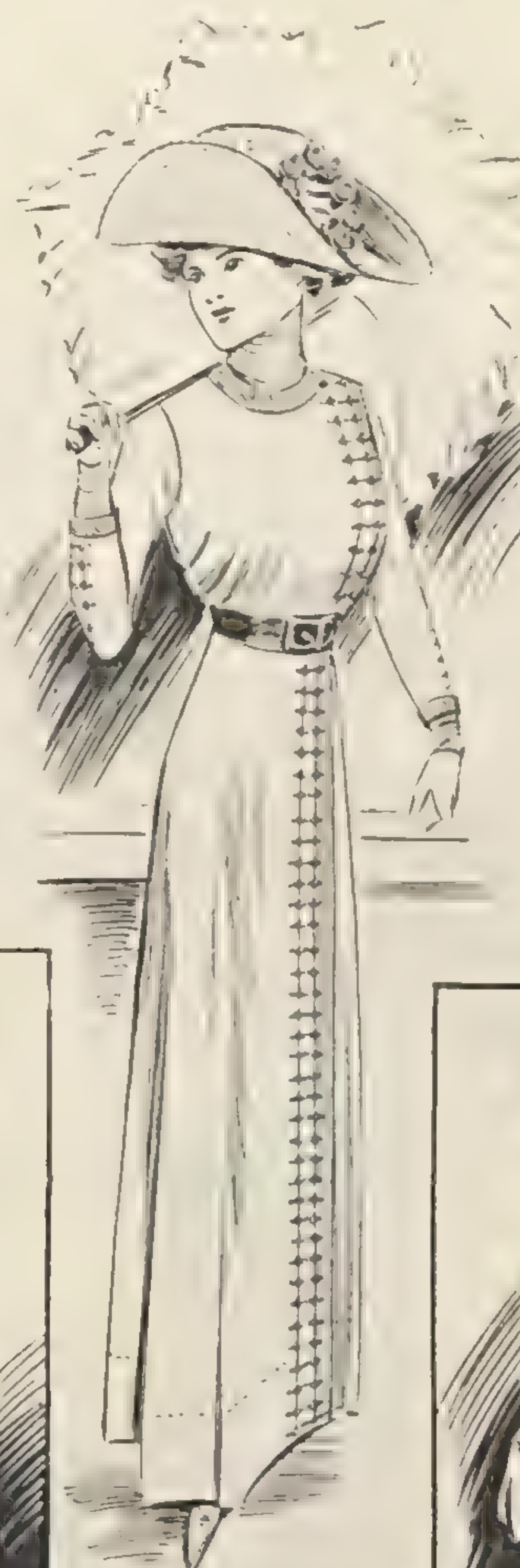
LINEN PRINCESS GOWN

For all-around use the second sketch is to be commended. The gown may be arranged as a jumper for separate waists, or have its lingerie at neck and sleeves attached, just as one prefers. The slanting hue from the side to the bust is one that will be appreciated when on the figure. It destroys even the most persistently square look and at the same time seems to increase the breadth of the shoulders. Another feature of the model is the fullness at the bottom of the skirt, given by four box plait panels, at sides, back, and front, which have four one-inch tucks at the bottom. Between the panels the skirt is circular. The embroidery is smart if done in a mixture of colors, old blue and brick color on a tan gown for example, navy blue and black on white, and so on. Use for it mercerized cotton thread with linen soutache mixed in. The guimpe is of batiste with an eyelet. French linens, which are fine in weave and of very dull finish, are excellent, they being noted for the staying powers of their dyes. A light weight of it sells for 49c, in white and colors, heavier in quality at 59c. Sage is soft in it and especially popular. As it is 46 inches wide, there is not a great quantity required even for a gown that has as much in the skirt as this one. A French linen is shown at 69c that comes in one shade only, but that one a rich khaki, without any of the crudeness that that color so often shows.

Admirable for this model and of unusual value is a cotton crash, at 28c a yard wide. Its finish is very coarse burlap weave, and it is most effective. All colors come in it.

CHAMBRAY FROCK

The third drawing gives a suggestion for something that has more or less body to it, and I recommend a solid color chambray, which is about the same material as gingham, only lighter and more silky in effect; it comes in every variety of shade and costs 25c and 29c the yard in a 32-inch width. Notice the lovely handling of the blouse, that is draped across the bust without break of any kind, the fullness under the arms running down toward the back, where it is caught over the belt with buttons. The belt piece is of chambray. A straight flounce is stitched on below the knees, giving a little fullness around the bottom. The sleeve is cut in one with the underarm seam, and carries out the idea of the waist by dropping all its fullness down to the cuff. The collar of batiste embroidery and the undersleeves are both detachable, and varieties of laces, fancy nets or embroideries may be used for them. Sage green on chambray is very pleasing, and there are adorable violets and mauves in addition to the more usual run of colors. Gingham in stripes or plaids also suit this model well. Any one who can afford the imported weaves will, of course, buy them, as their merits are too well known to need description, and there is a softness to their combination of color that one does



No. 1. The smart and practical are cleverly combined in this good looking one-piece model of white linen with a belt of patent leather. Vogue patterns of the gowns illustrated in this article, in sizes from 32 to 40 bust will be cut to order at the special price of \$1.50.



No. 2. Princess frock of linen or crash, with lingerie guimpe and undersleeves.



No. 3. For chambray or gingham nothing could be more suitable than this model.



No. 4. This effective lingerie frock is one of the newest French models.

not find in cheaper grades. Their price is 45c the yard, in a 32-inch width. There are others also imported, but not as fine, that sell for 25c and 29c. If one elect to make the gown all white there is an imported madras that is a great bargain. There are small figures in white woven in the goods, some flowered patterns, some crossbars, as well as small conventional motifs. The price is 19c, the quality that usually sells for 25c.

MODEL WITH EMBROIDERY

The fourth illustration is one of the best conceptions of a great French maker. The frock is simplicity itself in outline, its distinction depending upon the arrangement of the trimming. In the original handkerchief linen and very handsome eyelet embroidery were used, but it is possible to adapt its good points to one at far less expense. I have found a lovely white wash material called linette, which is of excellent quality and costs 25c the yard. It is the stoutest article on the market in the way of a sheer fabric. The weave is even and smooth and the surface glossy and well finished. It drapes well and is pliable for any kind of handling. Its 40-inch width makes it adaptable to advantageous cutting. If with this one uses a good embroidery (remnants of which may be picked up at any time) a most successful costume can be secured at very moderate price. Both skirt and waist are laid in inch-wide tucks, these being stitched down in the skirt well over the hips. There is no need for an underskirt, the lower flounce being attached at the hem of the upper one. If one can get an embroidery that can be cut into separate motifs, and these set into the material, the effect will be twice as attractive as if they are laid on the outside. The waist has one large circle low in the front and a row of smaller ones around the collar and down the sleeve. A little Dutch frill of the material, hemstitched on the border and edged in Valenciennes, is put in. Dark brown chiffon forms the sash, and the turban is a rough brown straw with a white aigrette. Artificial flowers are to be much used with muslins, and at the belt of this gown was tacked a white rose with green foliage. It is a very smart frock and would be pretty in colors as well as in white. Natural batiste with self-tone embroidery is lovely for it.

DIMITY GOWN

Collars and cuffs give daintiness to a costume, and the pretty little set used on the fifth model is most effective. It is

of handkerchief linen in the original, embroidered in eyelets and a scallop, and comes in white for an all-white gown or in color matching the pattern of the material. One need not, however, use hand embroidery for them, but choose instead a good piece of machine work that will be quite as effective. Several sets will be required for changes and these will be found to effect a great saving in the washing of the gown, for with clean collar and cuffs and a pressing, it will look fresh for a long time. If small flat buttons are sewn inside the sleeve and buttonholes worked in the band of the cuff it will do away with all trouble in adjustment. The gown is all in one piece joined at the waistband, and with a coral chiffon girdle, the material in this case being all-white crossbarred dimity.

The graceful skirt is full length, with a shaped flounce, which is straight at the bottom and pointed at the top. At the waist line it is shirred around ever so slightly. The bodice has its sleeve cut with an armhole that hides itself under the stitched band, showing no seam directly on the shoulder. This band runs down to the waist in the back, there being a plastron only in front, the buttons on which are covered in chiffon to match the belt and are taken off when the gown is washed. Dimity is advised in this model, and one grows more than usually enthusiastic over the imported ones that are shown this year. The lovely colorings and attractive designs put dimity, which has always been a favorite of mine, quite in the van of summer materials. It is almost always difficult to find light blue designs that are at all a nice color; the blue is usually too strong or somewhat muddy, but in these dimities there is the best variety of tone. There is a tiny vine of flowers and foliage all in blue running the length of the material in a wall of Troy stripe, the cording of the dimity being in small squares. All other colors come also in this design. Then there is a vine of blue roses that is charming. As for pink flowers, there are hundreds of them that are effective and pretty in shading. An entirely new design is a striped dimity, the stripe a half inch wide with green or blue small dots. Around the dots there is a background of the color powdered in white. Ten yards is sufficient for a gown when the wearer is of average measurements; if extra tall or stout, however, twelve yards is a wiser purchase.

The frock of the sixth sketch in the original is in white organdie with a pattern in pale pink, and the sash of robin's egg blue chiffon. The color scheme is charming, and can hardly be improved upon, though certain shades of green may be used also with success for the sash. Chiffon is the material par excellence for the girdles and streamers on lingerie gowns this summer. Its softness suits their character to perfection and the idea is one that is far preferable to the older fashion of silk or satin ribbons, as these are so apt to be stiff and to become wrinkled.

Dark blue chiffon would be the choice if a Persian striped organdie with blue in its design were chosen. The sash must be weighted at the bottom, and for this a little tarnished silver fringe is used in French models with good effect. I always advise cutting the skirt of a gown of thin fabric with a seam down the front, as there is nothing more ugly than the puffiness at the waist that is usually seen in materials that have not enough weight of their own to hold them down. With a cotton underskirt the bias

grain over the hips is quite practical, and both skirts are mounted on an inside belt of silk ribbon belting, boned to hold it up. The sleeves and yoke, which are in one, are of batiste tucked around the arm, with either French veining or a stitched band down the outside. Three-quarter length is a very popular one, but this length should not be worn by the hand or wrist that finds it unbecoming. The bodice is laid in one large tuck over the girdle, another across the bust, and the skirt has a tuck at the knees. The collar may be left out if it is desired to give a Dutch neck effect.

VOGUE POINTS

It is noticeable that many new models are adapted from the modes of 1850. The full ruffled skirt, either long or short, but trainless, and the draped surplice bodice with the long waist line and broad belt will be much seen this coming summer. Certainly quite a change from last season's long narrow draped effects.

The smartest of novelties is to have the jacket of a suit lined with a figured foulard with a blouse of the same material. The paisley and cashmere foulards will be extremely attractive and also very serviceable for this purpose.

The craze for Irish lace does not diminish, the latest fad being a wrist bag of heavy Irish, lined with white silk and closing with drawing cords of white silk. These range in size from six to twelve inches, and they will be extremely smart to carry with lingerie dresses.

A very attractive blouse worn for luncheon at Sherry's was of black finely dotted net, with a yoke of cream lace embroidered with a heavy gold thread. The sleeve was of net, long, transparent, and fitted, and underneath was a short sleeve of gold lace. The effect of the shining gold through the dull black was fascinating and showed to the utmost advantage the beautiful arm of the wearer.

Belts are to be one of the most prominent accessories in the summer wardrobe, now that the high belted skirts have gone out of style. The newest belts are rather broad, with round or oval buckles. All kinds of materials and leathers will be used, but patent leather will be most popular. Belts of silk, bound at either edge with leather and fastening with a flower-like rosette of silk, are a new creation from Paris. Another style is of black patent leather with a gold ribbon laced through brass-rimmed eyelets.

One distinctive feature of the late winter and early spring models is the absence of the seam at the armhole. Another feature is the scantiness of skirts at the bottom, which style, on account of its unbecomingness, will probably have a life of short duration.

The mode of wearing draped tunics and coat effects affords endless opportunity for the remodeling of evening gowns. Tunics, long or short, fitted or loose, made of mousseline, chiffon, lace or net, are all worn. An embroidered shawl or one of Chantilly can also be most effectively used.

A princess wedding dress was most successfully remodeled in this way. It was of white satin, with sleeves and upper bodice of chiffon, for which a fine gold net was substituted. Then, a long fitted coat of pale yellow chiffon cloth, lined with gold net, was made, with sleeves that were cut in one with the shoulder. All around the edge was placed a deep



No. 6. Flowered organdie is very lovely for this simple little French model.

yellow silk fringe headed by a gold galloon, and a large rose of yellow chiffon with streamers fastened the tunic.

WHISPERS

(TO THE GIRL WITH NOTHING TO WEAR)

A PRETTY way to make a cuff for a blouse of thin material, preferably wash goods, is to cut it deep enough to allow a seam and turnover for felling or binding at top, a hem at wrist, and for three tucks between, these latter to be put in crosswise. Slant this to fit at the wrist and at the place where it joins the sleeve, but leave it long enough at the ends to give the appearance of a little frill. Before putting in the tucks, hem the edges of slanted ends, also the edge of the wrist, and then whip on some pretty Valenciennes lace, not too wide. Now sew the cuff to the sleeve, leaving the open ends to meet at the outer part of the arm. Run in the three tucks, which will make the ends quite like frills, if they finish about half an inch from the hem, and, in the ends of tucks on the upper side of the cuff, work small buttonholes, and fasten with tiny buttons sewed on the inside of the other end of the cuff; the tucks give enough thickness to insure the button against pulling off easily.

Thin simple lingerie blouses are this year run with tucks by hand. The frills at the edges of the front box plait are either finished with lace or hemstitched. With these are worn tucked collars of the same material, two or three being made for the same waist. They are hemmed, top and bottom, and edged with lace or a hemstitched band; they are then basted on from the back to the top of the front plait, with the washable supports sewed in at the back and sides.

To make a skirt binding or braid last twice as long as it usually does, it should be doubled until one edge is a quarter of an inch below the other, and then stitched by machine. Moisten this well, press very flat, and then sew on the skirt, and it will give much satisfaction and long wear. The edge of the hem will not then crinkle with damp as when binding is used singly.

A brick sewed in several layers of flannel makes the best possible polisher for a mahogany table, and the weight means that far less strength need be expended in order to bring results. It is an old-fashioned remedy for scratched surfaces, and any of the good preparations may be used for the polishing.



No. 5. In dimity this model is very fetching for summer days.

THE WELL DRESSED MAN



ALTHOUGH the intention of this article is to call attention to some of the novelties, as well as to some of the finer points in men's dress, without regard to any special form or subject, it must not be understood

that exclusiveness of fashion is always dependent upon novelty, or that novelty of itself is always smart, or even good style. Indeed, there is rarely anything absolutely new or odd in effect, and several of the things here to be mentioned are spoken of not because they are late ideas, but because, though odd, they are unknown to many men, or because they give a touch of individuality to dress that distinguishes it from that in common vogue.

SMART DETAILS OF EVENING DRESS

For example, since the use of jeweled studs and waistcoat buttons—now familiar to everyone—have become so common that the sets are to be found at all the furnishing shops and department stores, they are no longer in themselves distinctively smart, and yet there are certain styles that have remained almost as free from imitation as when they first made their appearance, and that are consequently as much as ever entitled to be regarded as ultra-fashionable. Among these are the white crystal buttons with gold centers shown by the accompanying photograph, and others more expensive, such as crystal cut amethysts, and mother of pearl without rims of metal around them, but simply backed up with gold, and sometimes set with jewels. Such little things are, of course, mere trivialities in the general category of correct attire, but as it is only in the matter of detail that one's evening dress can be made smartly distinctive, the man who looks for exclusiveness must give them attention. Among the other little things, in no way new, yet unknown to many men, are the small clips of gold, set with small pearls, illustrated on this page, and not only are they rather smart, but of great practical value in keeping the evening tie from slipping up when worn with a straight collar. And, indeed, in the same class is the little safety clasp shown on the scarf pin illustrated, which makes it practically impossible to lose one's pin after it is once fastened in one's scarf. It consists merely of a little piece of metal with a ball at the bottom, which works a spring in such a way as to clasp tightly the pin at any desired place, and since it may be had for a few cents, it is certainly well worth the protection it gives. Yet many men have never heard of it, while others neglect to get it until they have had the experience of losing a valuable scarf pin.

SCARF PINS AND CUFF LINKS

As for the latter, while the design illustrated—a ring of blue enamel set with small pearls and chip diamonds—gives a good idea of the more unusual styles, fashion demands only that a scarf pin be not too large and flashy to be in accordance with general rules of good form. There are occasional novelties in the way of sporting pins, safety pins, etc., but perhaps the smartest for ordinary wear are the old standard designs, such as the single pearl; the pear-shaped pearl with small diamond, or other stone below; the long oval design of semi-precious stones set in gold, and the combinations of small pearls, turquoise, amethysts, etc. And so, too, are the simple cuff-links the best selection from the point of view of good style, for day wear the plain of gold disks, cut with sharp edges and with initials or monogram, the gold set with a single jewel, like that shown on this page, and the ovals of amethysts or other semi-precious stones to match the shirts they are

ON THE NOVELTIES AND SMART NOTES OF NEW AND REVIVED ENTIRELY NEW IN STYLE, BUT YET

worn with, and for evening the moonstone, mother of pearl and crystal designs.

SWEATER BUTTONS AND OTHER THINGS

Not only are the most fashionable sweaters, sweater-waistcoats, etc., now made of very soft and light (though warm) imported wools in browns, greens, mixtures and small stripe effects, but the buttons match them in color,

TOUCHES OF DRESS—GENERAL FASHIONS—SOME THINGS NOT NOT KNOWN TO MANY MEN.

I doubt if it is again taken up by men who practice nice discrimination in dress.

THE FASHIONABLE GLOVE

For street gloves the light chamois skins, which will stand repeated cleanings, are becoming more or less of a popular fashion, but the newest styles are the gray suedes, with black stripes on the back, like those shown by the ac-

others in which several harmonizing or contrasting shades of silk are shown in odd figures, rather than in stripes. An example of this may be seen in the illustration on this page, and there are others in which several

harmonizing or contrasting shades of silk are shown in ribbed or knotted effects. White chevots, basket woven linens and colored wash fabrics to match shirts, are all more or less in vogue for outing wear, but other than for riding, when the white chevot stock of full, or the linen or piqué stock of flat Ascot design, are the correct thing, this style of neck dress is not to be advised. It is true that one still sees the handkerchief stock of silk, and that the modified stock necktie, to be worn with linen collars, shows signs of again coming into vogue, but I should not recommend them either on the score of fashion or comfort.

GENERAL NOTES ON DRESS

There has been little change in belt fashions for several years past, the smartest still being made quite narrow and simple—a mere strap of good solid leather with a plain harness buckle of nickel or brass. Of course there are numerous patent fastenings and monogram buckles, but such things are details outside of general fashion. Nor has there recently been anything worthy of special note in the way of stocking styles—the best long stockings being of plain or rib stitch wools, in brown and green heather mixtures, without elaborate color design at the top, and the smartest half hose for golf and tennis of similar Scotch and English worsteds. As a distinct novelty may be mentioned a stocking and garter combined—that is to say a half-hose with

an attached, or woven-on, piece of the same material to run up beyond the calf and fasten above it—but whether or not it is practical I don't know, and therefore simply make the note in passing.

Among the other new ideas are dinner coats for summer with lapels of the same material instead of silk, and novelty sticks with matchboxes, cigarette cases, etc., set in them, but in general fashions these are no indication of any great change. I believe, however, that there is great probability of a revival of the flannel "blazer," and whether or not it comes this summer I have no hesitancy in advising such a coat, if not of too striking colors, for golf and tennis. Such things are always most fashionable when not worn by everyone.

How.

CHURCH SUPPORT DECREASING

BY WAY of contrast, it is shown by carefully compiled statistics that the money donated to churches for their maintenance has greatly decreased in the last few years. In 1893, for example, the per capita benevolences of the Baptist, individually, was \$1.15, but by 1905 this had been reduced to 65 cents. The Congregationalist contributed \$4.88, and this was reduced in 1905 to \$3.24. The Methodist Episcopalian, who in 1893 gave 85 cents, in 1905 gave \$1.04, and had thus the distinction of being the only one who increased his offering. The Presbyterian dropped from \$5.14 to \$4.71 in 1905. Many churches are hard put to it to keep pace with their expenses, and have been compelled to largely cut down their benevolent work. And while all this is happening costly Christian Science churches have been reared, and New Thought leaders hire expensive theatres for services.



Smart tie clips



A new design in fabrics for neckties

An example of fancy knit stitches

companying photograph. Yet they, too, are nothing more than a revival of an old mode, as also is the colored waistcoat slip or edging, which, however, I imagine must still be made to order. Really more of a novelty are the white worsted gloves with designs in color on the backs, though it must be said that they are not especially attractive, and in any case their use is practically over for this season.

SOME NEW NECKTIE FABRICS

In neckties, among the very latest and most exclusive silks, are plain grounds of black, dark blue, purple, green, etc., with small figures of dogs or birds in matching or contrasting colors—the photographs on this page showing one of each—and the coming smart shape for spring and summer seems to be the very wide, flowing end four-in-hand. The ordinary knit or crocheted ties have, of course, become as common as leaves in June, and have suffered as a fashionable style in consequence, but among the newer stitches and designs there are some stylish effects, and perhaps the most unusual are those in which the contrasting color is shown in odd figures, rather than in stripes. An example of this may be seen in the illustration on this page, and there are

Pin guard, cuff links, crystal buttons and new styles in gloves and neckties. From Brooks Bros.



No. 2. Walking dress in striped black and white voile; deep facing of black satin and black and blue embroidery.



No. 4. Coat dress of black and gray mixture; large collar and cuffs of black moire. Jet buttons.



ONE-PIECE DRESSES HIGH IN FAVOR—TUNICS OF CHIFFON MUCH WORN—CHEMISETTES OF REAL LACE—JABOTS MADE IN NOVEL FORMS—PATENT LEATHER BELTS IN ALL COLORS AND WIDTHS ARE NOW VERY SMART

THE one-piece gown is so decidedly a favorite that there is no reason to think women will ever return to a separation of skirt and waist. The term one piece does not necessarily mean that there is even a hint of princess lines in the model, for it is found again and again with belts and girdles as marked characteristics. In the season's showing in thin silks there is a certain novelty of treatment that is very much in evidence. This is the veiling of everything with chiffon cloth, under which the various patterns of foulards and taffetas take on a most becoming softness. In the first of to-day's sketches, for instance, there is a frock in which this effect is very smartly treated, and with considerable elaboration. One hesitates whether to call it as a whole chiffon or foulard gown, since the two materials are almost impartially used, but properly speaking it comes under the latter head. The deep flounce of foulard and the waist trimming are in a dotted pattern of blue and white, alternations of large and small sizes giving a striped effect. The top of the skirt consists of dark blue chiffon cloth falling straight and quite full over a self-tone lining. At the bottom this is faced with a band of foulard and hangs down over the flounce for six inches or more, thus putting a transparent covering over it. A pretty touch of contrast is given by the introduction of grass green accent here and there. For example, the middle front of the skirt just at the top is shirred and beneath this is laid a panel of green satin that comes out in a sash end on the flounce. Above the dark blue girdle the green is laid crosswise again under blue, and it forms a wide band over one shoulder, with gold lace running down the middle and chiffon over it. The band on the right shoulder is dark blue. Then in the sleeves there is green gleaming through the thin covering, and it appears in pipings on the collar and yoke. These last are of very thin cream lace. A band of foulard edging the yoke makes a half circle across the front, and below it there is a plastron of the chiffon, tucked. This rests just over a crosspiece of foulard. Each shoulder has a tiny epaulette of foulard, and it appears again in a notched design on the cuff of the three-quarter sleeve. The skirt just reaches the ground all around, with a slight train at the back. Price, \$98.50.

BLACK AND WHITE FOULARD

The second drawing shows a much simpler gown designed for shopping and walking. Its broad black satin facing comes up in points almost to the knees, while the all-black sleeves are put in well off the shoulder with a piping. The broad girdle is also of satin, marked at the front with three flat gold buttons of braid. Down the front as low as the bust there is a V-shaped yoke piece of empire blue satin, with a trimming of black satin around the edge, embroidered in blue. The cuff on the three-quarter sleeve matches this. A plaited frill of white net finishes off the neck in a Dutch collar, the black and blue embroidery running around underneath it. The back, which is plain, hooks up the middle. For this frock is asked \$49.50.

NATURAL PONGEE MODEL

A trig little gown is reproduced in the third illustration; it is very simple in outline and well adapted to an all-around useful costume. The bottom of the skirt is in deep box plaits, with an overskirt that slopes down on the sides and at the front laps over itself in a loose fold, marked by buttons. The belt is of the material, very narrow and snug. In the back below the waist there are double box plaits in the overskirt, which is quite long. The bodice is especially good, being severe in treatment, but excellently cut so that it moulds to the figure over shoulders and at the bust most gracefully. The fold from

the skirt continues up the middle of the waist, which aside from this has no fullness save what comes from a shallow plait over the top of the sleeve. The round yoke is of thin cream lace, with a band of embroidery on the edge, done in self-tone, old blue and brick color. A little triangle of it represents a pocket on the right. Half way from yoke to belt runs a plaited frill of black chiffon, bordered in cream Valenciennes. The full length sleeve is tight-fitting at the cuff, with a loose pointed cap that comes down over the elbow with bias tucks around the arm beneath. This model is excellent value at \$39.50, as not only is it smart and becoming, but its materials are of first-rate quality.

THE COAT DRESS

has established itself as a very prized possession of the wardrobe, and it is unequalled in regard to making one garment do the work of several. Sketch No. 4 gives a very pleasing model. The gown is used either with a detachable dickie in the neck, or with an entire blouse underneath to increase its warmth, the waist being unboned, so that according to the weather one may alter its weight and go without a coat, unless the weather is really severe. For spring and autumn a coat-dress has the greatest possible distinction as a street gown, and when winter comes around again it is the best kind of style to use under a fur coat. The model selected is becoming to either slender or full figures. Its lines are long, accentuated by the braided panels both back and front, yet the fit is easy everywhere. The basque continues down over the hips all in one, forming a tight-fitting and well-shaped top above the box plaits below. The material is a black and gray mixture known as sharkskin, a fine diagonal, with all the trimmings in black, moiré being used for collar and cuffs and silk braid for the rest. The very wide square revers give one breadth across the chest; the waist is lined in white china silk. From the side, below the hips at the front, comes a cross tab of the material, that passes over and fastens with jet buttons. The sleeves are long and plain, with two rows of braid down the outside. Beside sharkskin, this model is to be had in dark blue serge, in black and white checked cheviot, and in white serge. Price, \$39.50.

SEPARATE CHIFFON TUNIC

So universal has become the fashion of veiling gowns in chiffon that one finds a large assortment of separate tunics, to be used with different frocks. That in the fifth drawing is a little model, suitable for either thin silk gowns or lingerie materials. Its trimming is conventional motifs in rat tail braid, supplemented by soutache as border. The tight belt holds it in close at the waist, from under which it falls quite loose and full, finishing at the bottom with a bias fold of chiffon. There is something of an upward curve to the front of the skirt, the back being a good deal longer. All colors are procurable in this at \$34.50, tunics of less elaboration costing from \$29 upwards.

CHECKED SILK WITH CHIFFON OVERDRESS

This, the original of the sixth illustration, is a soft summer silk in brown and white check, covered with brown chiffon cloth. The silk skirt is box plaited and stitched as low as the hips, making quite a flare at the bottom. The waist is plain, the long silk sleeves being tucked around all the way from shoulder to wrist, with a brown satin cuff and lace against the hand. This lace has a row of silver soutache at the edge. Brown satin borders the Russian blouse tunic, at front and hem, around the neck and on the short sleeve, white mother of pearl buttons being placed on the front. This little frock is well made and costs \$45.

(Continued on page 46)



No. 1. Gown of foulard and veiling in blue and white, with smartly draped skirt and touches of green satin.



No. 3. Pretty model of natural pongee trimmed with embroidery in old blue, red and pongee shades.

SEEN ON THE STAGE

"MADAME X" WRINGS THE HEART—"A MAN'S WORLD" IS SATISFACTORY IN EVERY WAY—BLANCHE RING HAS A MEDIOCRE VEHICLE IN "THE YANKEE GIRL"—THE LATEST FRENCH FARCE IS BOTH VULGAR AND DULL—

EVEN JOHN MASON CAN NOT BRING SUCCESS TO "NONE SO BLIND", THE FIRST EFFORT OF A NEW PLAYWRIGHT—SOTHERN AND MARLOWE ONCE MORE IN SHAKE-SPERIAN REPERTOIRE—GOSSIP ABOUT CHANTECLER.

WHATEVER may be the opinion of experts regarding "Madame X" as a play, its human appeal and drawing power cannot be denied. It is melodramatic to the last degree, it is sometimes improbable, and it is often too vivid in color, but when the vital events begin to crowd upon one another, and the climax of the court room scene comes, all who are fair-minded will acknowledge that Alexandre Bisson has written a remarkable drama. Henry W. Savage presented this long-expected work—dramatized from the French by John N. Raphael and edited by William Henry Wright—at the new Amsterdam Theatre early in February, and the signs indicate that, financially, it will prove another "Merry Widow."

No one screamed aloud and then fell dead at the New York premier, as happened one night in Paris during the run of the play, but at the second New Amsterdam performance a young woman became hysterical during the final scene, and by crying shrilly to be "taken away" seriously threatened the progress of the performance. For a few moments there seemed danger that the audience was about to become panic-stricken, but when the sobbing woman was half carried to a spot where her grief could not be heard, matters proceeded. Still the impress of the morbid remained behind, and after *Jacqueline* had died and the theatre lights glowed afresh, swollen eyes and red noses were conspicuous.

There has been a certain amount of "fun" poked at "Madame X" because of its melodramatic qualities and tendency to cause tears, but the truth is that those who have openly laughed have secretly used handkerchiefs. The real bigness of "Madame X"—its power to move deeply—springs from a source that few can resist—mother love—and in the last fifteen minutes of the drama no message of greater sincerity has flashed across the footlights at any time or place. Because of this last quality, and for the reason that the positives rise superior to the negatives, the Bisson play is certain to attract, even though those who attend a performance know in advance that their feelings will be harrowed.

Early in the prologue the author gives us a sermon on the need of a forgiving spirit, and afterward proves his contention so thoroughly that we are inclined to wish he were less vigorous in method; but the lesson is valuable despite the heartaches it causes, for it touches audiences in the tenderest spot and makes them think. Apparent crudeness of dramatic construction crops out occasionally, and at times the dialogue drifts into the commonplace to a surprising extent, but as the action proceeds these defects gradually vanish, and with the play one-third finished the gripping element of "Madame X" takes a firm hold. Excepting the lapse that takes place in the second act—a serious defect, and one not easily remedied—Bisson moves steadily, by logical steps, to his concluding climaxes, and their especially admirable quality is their sincerity. After the opening of the Court of Assize scene every previous touch of melodrama is forgotten, and from the moment the curtain rises until the last word is uttered, no more realistic and effective (though heart-rending) series of events could be imagined.

The tribute of tears was by no means wholly due to the lines or action of the play, but in large measure to the superlatively excellent playing of Dorothy Donnelly as *Jacqueline Floriot* (afterwards *Madame X*) and William Elliott as *Raymond Floriot*, her son. While Miss Donnelly is provided with a rôle which offers singular opportunities to score, a less finished actress might have turned *Jacqueline*



Billie Burke as Mrs. Dot.

into a snivelling character, totally lacking in power of appeal—a woman turned out into the streets by an adamant husband, unwilling to forgive an erring wife, and, as a result, a creature sunk to the lowest moral and physical depths, with but one redeeming quality left, the love of a son she has not seen in twenty years.

acts as the lameless woman returned to France for a last look on the face of the one she loves, before answering Death's summons that she knows is to come. The transformation made by a score of years in the life of this woman is wonderfully shown as she enters the miserable room of the Three Crowns Inn at Bordeaux. She

voice from the bulging lips. Every move she makes seems the natural one for such a human derelict, and the whole thing is masterly to the last terrible detail.

When the blackmailers, *Perisard* and *Merivel*, come to see *Laroque*, the plot is soon hatched to take advantage of the chance remarks *Jacqueline* has dropped as to her early life, and to move upon the man whom they think will pay money to hush the impending scandal of a fallen wife. But they reckoned without a mother's love, for when she learns that the purpose is to threaten the good name of her son, and to discredit her in his eyes, *Jacqueline* rises in her might, and shoots *Laroque* to death. Of course she is arrested and taken to prison, and it is then that she becomes *Madame X*—the woman without an identity, and who will not talk.

The following act is inconsequential in its bearing on the general situation, and everyone is glad when it has passed, for the tenseness of that which is to come—the Assize Court scene, grim and terrible—has been hovering in the air. There in the prisoner's dock sits *Madame X*, white unto death, physically limp, speechless and shorn of hope. Minute after minute passes, yet not a muscle of that abject figure moves. Entreaties and commands from the president of the court fail to dislodge the mask of stolidity from the face of that unknown woman on trial for her life, whose defense rests in the hands of *Raymond Floriot*, the son whom she does not know. And to make the situation still more tense, sitting on the bench, as an invited guest, is the husband, the president of the Toulouse Court, while the man who loved her before she married sits in the midst of the group of interested spectators.

Only a French dramatist would have constructed such an improbable situation, and nothing but the depth of the theme and the skill of the players prevents a jarring note that might plunge the scene from the serious into the ridiculous. No such nerve racking situation has come before playgoers in a long time, and the remarkable part of it all is the ability of the author's writing and of the players to sustain matters to the end. People sit spellbound through the arraignment of the prosecutor, the testimony of the witnesses and the long appeal of the young attorney, *Floriot*, trying his first case with an eloquence not to be resisted.

Gradually, as the trial proceeds, *Jacqueline* recognizes her husband—white-haired now—and when the name of her son is pronounced by the prosecutor she utters one heart-wrung wail of anguish. Then it is that *Floriot, Sr.*, recognizes the prisoner as his wife, and his best friend, *Noel*, also sees, and shrinks with pity and horror. But through it all, *Raymond*, the son continues his appeal to the jury, and the audience sways with emotion and weeps in sympathy. Nor does relief come with the acquittal, dramatic though it is—for the son is made to know who his client really is, and takes her in his arms, and calls her mother.

Few players of the masculine sex can shed tears that appear real, yet William Elliott does, and thereby strikes a responsive chord in the heart of every sympathetic person in the audience. He is perfect as a fine, manly son, and the last scene with *Jacqueline*, made happy to the last degree, is one not soon to be forgotten. Her death is the final straw, but those who sit through it are given a splendid lesson in the beauty of forgiving.

Malcolm Williams as *Laroque* did an uncommonly fine bit of acting, and as *Victor*, the hotel porter, Harry C. Bradley gave an admirably finished performance. Robert Paton Gibbs was a rather stiff *Noel*, but Robert Drouet in the thankless rôle of



A new photograph of Doris Keane, who is playing Sonia in "Arsene Lupin," now on a western tour

Miss Donnelly also acquits herself admirably in the prologue (when she returns to the home she has left with her lover, to beg forgiveness of her husband and to see her four-year-old boy, who lies dangerously ill), but the emotionalism then shown conveys but a suggestion of the acting skill she reveals in the succeeding

walks slowly after the adventurer *Laroque*, with the ashen face, bowed form, and listless eyes of the drug-saturated woman, sunk to the lowest possible depths. Morphine, ether, absinthe, opium—all have contributed to her miserable condition, and wrecked nerves show in every move, and in every syllable spoken in a thick, pitiable

Louis Floriot made a dignified character, W. H. Denny and Charles E. Verner, as Perissard and Merivel, were realistic, and the remaining members of the cast did satisfactory work.

cedents, nor of how he came under her care, and before long the question arises as to the possibility of the six-year-old boy being her own child.

Meanwhile a man has come into Frank



Charlotte Walker and Edmund Breese in "Just A Wife." The setting shows the pretty morning room of Mrs. Emerson's home.

"A MAN'S WORLD"

RACHEL CROTHERS has not, as has been asserted, written the "great American drama" in "A Man's World," but she has given us a flesh-and-blood play of such genuine worth and interest that were it a trifle less discursive, and closer knit, we might justly call it super-excellent. In some respects this latest play by the author of "The Three of Us" is a distinct improvement on the latter, and Miss Crothers deserves praise for standing firm for logical progress, instead of weakening her story for the sake of a happy ending.

The story is a declaration for the general adoption of a single standard of morals; an attack upon sex inequality; a plea for woman's right to expect as much of man as man does of woman, and although it presents nothing new, the idea as it is used will make a good many pause to consider. A woman who is strong enough to give up the man she loves because he refuses to admit that he has committed a cardinal sin, which he would not forgive in her, commands our respect, and, while there will be differences of opinion regarding her views, most women—as well as men who are true to their wives—will declare Miss Crothers' code the correct and just one.

Were it not that too much is asked of coincidence "A Man's World" would be more convincing, yet this slip is atoned for by the author's deft avoiding of heavy discussion of a theme which, if permitted to drag on, or to develop into an endless sermon, might ruin any play. Miss Crothers deserves credit for having woven her theme into the drama's fabric so expertly that it is presented naturally out of the mouths of her characters, and as they are real, and as the situations in which they figure also might be part and parcel of everyday life, the result is thoroughly good. Not many women—or men either—are able to write without apparent prejudice on so vital a topic as this, and the sympathy she arouses should be of value to the cause. Certainly in the present state of the dramatic market her play is a welcome one.

Everything hinges about Kiddie, a poor little waif, who has been adopted by a woman writer and settlement worker passing under the name of Frank Ware. She is a woman of fiber, ideas and action, and although she knows that the child's dead mother was not married to the father, she is not deterred in a step which she knows will cause questionings and unjust doubt. The adoption takes place in Paris, but the action hovers about Washington Square, New York—in an apartment house inhabited by half-Bohemian artists, musicians and writers. For reasons of her own Frank will not tell anything of Kiddie's ante-

Ware's life—a big, strong man of the type that does things—and presently the house gossip (an emotional singer) fancies she sees a resemblance between Kiddie and this outsider, called Malcolm Gaskell, and spreads her belief. Gradually the gossip expands, until the little colony comes to think that all is not as it should be between Frank and Malcolm, and just as the accusatory explosion is about to take place Gaskell proposes to the writer and is accepted. But instead of smoothing the waters it only accentuates their violence, for now Frank is astonished by the resemblance, and when put to it Gaskell admits that he is the child's father, but stoutly defends his culpability by taking the common masculine side of the "double standard" theory. Then ensues the big scene, in which Gaskell cries that this is a man's world and that his defense, in expecting more of woman, is offered because he knows she is better than he and, therefore, that more is expected of her. But Frank holds to a different view and maintains her consistency by sending away the man she loves. It is dramatic and effective, and it comes logically, as it should, as the conclusion of an interesting play.

Mary Mannering (returned after an extended absence) takes the part of Frank Ware, and plays the rôle with such free and admirable straightforwardness that at times one wonders whether she really is the Mary Mannering of other days. Her sympathy, and the honest ring to her utterances, are certainly factors of importance in helping the play to its success. Charles Richman as Gaskell is also a robust, determined character, and his manly honesty causes regret that he should hold so persistently to a distorted moral view. The characters of less importance are excellently performed—Helen Ormsbee, a most capable player—imparting a needed and valuable artistic touch to the performance, as an unfortunate and downhearted miniature painter, in a hysterical scene. Ernest Perrin as Emile Grimeaux, an excitable French painter, was amusing, and John Sainpolis, in the rôle of a wholehearted German musician of chivalrous tendencies, played with natural and convincing skill. Ruth Boucicault was sufficiently realistic for every purpose as the "scandalmonger" singer, Leonie Brune, and Arthur Bertelet, in the rôle of Wells Trevor, a playwright, and Master Mark Shaw as Kiddie (a straightforward little chap) completed the list of principals.

"THE YANKEE GIRL"

STRUGGLING against the handicaps of a mediocre book, familiar music, and several personal shortcomings, Blanche Ring returned to New York early in Feb-

ruary, and in "The Yankee Girl" has been vainly endeavoring to attain previous pinnacles of musical comedy success. In the eyes—and ears—of many thousands she is a star of first magnitude in her own special firmament, but in this instance she emits only the faintest of twinkles. True that she is more attractive by reason of a slimmer figure, and she certainly labors valiantly in her own and Lew Fields' cause, but after all is said there is no doubt that the production is several points below par.

When Miss Ring elects to discard her too-frequent use of "imitative speech" (a relic of ancient vaudeville days) and confines her efforts to sensible methods, she will gain in effectiveness. In "The Yankee Girl" she is at a disadvantage, and in such a position her "tricks" are all the more apparent. Indeed, the desperate state of the situation became noticeable when she dragged in "My Little Irish Rose," a song she sang in "The Midnight Sons," and though it helped a little, the others needed were not supplied by "Hypnotizing Rag" and "All, All Alone." The "Top of the Morning" and "Nora Malone" were somewhat better, but something seemed missing, despite Miss Ring's cleverness in a singing capacity, and to increase the wetness of the blanket that enveloped the performance, Harry Gilfoil was permitted to go through with his pet specialties, consisting of a tiresome assortment of vocal imitations, whistles, soda water syphons and other noises, and to indulge in facial contortions supposed to be funny. And in addition to all this two alleged comedians (William Halliday and Peter Curley), were allowed to roam the stage at large.

William Burruss, as the officious president of a West Indian republic, was genuinely humorous; William P. Carleton was manly, and sang pleasantly as the American consul, and the numerous young women in fetching costumes showed the effects of able training at the hands of Ned Wayburn, but otherwise there was little to prompt applause. George V. Hobart, who supplied the book and lyrics, and Sylvio Hein, who wrote the music, must try again.

"WHERE THERE'S A WILL"

FREQUENTLY the hand of dullness descends upon a new play and stops its progress after a few first performances, but when dullness is accompanied by vulgarity, which everyone from the author down tries in vain to hide, the end is sure to be near. "Where There's a Will" is in such a condition, and if it has moved from Weber's Theatre before the publication of this review the writer will not be in the least surprised. There never was a moment when an excuse could be found to justify Maurice Campbell's adaptation of the French farce, by Paul Gervault and Robert Charvay, known in Paris as "L'Enfant du Miracle."

Some plays are so peculiarly suited to

the environment for which they are written that they die under process of transplantation, and "Where There's a Will" is one of them. In Paris, where the moral viewpoint is more oblique than here, everything that happens in "L'Enfant du Miracle" (but that is only half sketched in "Where There's a Will") is pertinent, and over there comedians have a way of rushing through lines and situations somewhat "beyond the border" in a manner impossible to American players. Here an actor or actress descends heavily on the very thing which the French barely touch, forcing into one's mind the precise thing which was not meant to be dwelt upon, and as this half-made farce is now played, an evening or afternoon spent in seeing it is but time wasted.

One of these days reputable theatrical managers may awake to the fact that, while there is always a percentage of the public willing to pay for cheap vulgarisms, that percentage is small. And the amusing part of it all is that the thing which is expected to "shock," or to cause a "sensation," usually misses fire entirely. Oddly enough the title of this farce does not pertain to the "will" finding the "way," for the reason that it is matter and not mind that causes chief concern—in short, the last testament of a certain man who dies leaving a fortune. To be frank, "Where There's a Will" is so dreary and tedious that even Stephen Maley's dry humor and John Junior's manliness do not help matters. And as for May Buckley, who plays the first feminine rôle, she is painfully miscast.

"NONE SO BLIND"

ALTHOUGH John Mason bears the reputation of being able to say "I Love You" with more effect than any other man on the American stage, and is ranked as one of the ablest of our actors, he is handicapped in his latest play, "None So Blind," which was recently produced at the Hackett Theatre. As a matter of fact he did not see very clearly when he consented to appear as John Howe (a bridge engineer) with tendencies foreign to the average rugged man who discovers his wife playing him false. However, it is the first effort of a new playwright, Ernest Poole, and his errors of commission and omission may help to show him the proper road for one to take who wishes to get satisfactory results in a profession that is not easy.

Logically, the play ended shortly after it began, and this fact, together with the author's unfamiliarity with construction, caused most of what happened to drag along without apparent reason. Howe is the engineer of a large bridge that is being built in the Rocky Mountains, and has applied himself so closely to his work as to affect his sight. During a temporary absence from his cabin home he is cured, but on returning he conceals this from his wife who is ambitious to write, and who is re-



William Elliott, Robert P. Gibbs, Robert Drouet, L. Rogers Lytton and Dorothy Donnelly in the tragic third act of "Madame X"



Bertha Kalich, who is playing the title rôle in "The Witch," the New Theatre's latest production

ceiving the attentions of an author from the east with whom she has consented to elope, and simultaneously he learns that his sister has succumbed to the advances of his professional rival, and has threatened his reputation by tampering with his plans for the building of the bridge.

However, instead of packing both the traitors off for other parts, he waits through three acts for an ending that proves quite conventional, and enables him to see that he has been blind in more ways than one. Of course there is a reconciliation, and thenceforth we are led to suppose that he is considerate enough to think a little of his wife's ambitions, as well as of his own. Mabel Roebuck played *Anne Howe*, and Walter Hale, Ivy Troutman, Thomas P. Jackson and Thomas MacLarnie filled the other rôles with reasonable skill.

SOME OPINIONS OF "CHANTICLER"

EDMOND ROSTAND'S "Chanticler" uttered the first crow at the Porte Saint-Martin Theatre, Paris, a few days ago, and the echo will not have died until we have the odd play in our own country. Now that the excitement of the dress rehearsal and the two premiers—designated by letters "A" and "B"—are over, columns of critical comment and general discussion of the production by the public are being printed and cabled to America. So far as can be learned "Chanticler" promises to be a marked financial success, even though its dramatic value is questioned.

Rostand is now working feverishly to alter this "succès de curiosité" into a dramatic achievement of well-balanced proportions, for, though he is an idealist, he is not blind to the practical exigencies of the theatre. He has noted the practically unanimous objections of the critics to the third act and has ruthlessly cut some three hundred lines out of a single metrical "tour de force," these including the tirade of Chanticler against his rivals in which occurs the now celebrated alliterative passage composed of a seemingly endless string of variations of all the words in the French language which have in them any syllabic sound of "coq." This third act

weighed heavily upon the audience at the dress rehearsal and at the letter "A" premier.

A widely-known impresario, intimately acquainted with the American public and its preferences, is quoted as having said: "I do not think 'Chanticler' can be produced successfully in America. It is not possible to translate and to adapt it so that an English-speaking public would appreciate its literary beauties and *chargés d'esprit* that are so captivating for the French. Then your American theatregoers demand dramatic action and real human feeling. In these 'Chanticler' is painfully deficient. The marvels of scenery and costuming, of which it is the occasion, are undeniable, but similar effects have long been produced in Christmas pantomimes and in such plays as 'A Midsummer's Night's Dream,' although never, possibly, on so great a scale."

Among the criticisms uttered one of the gravest is to the effect that Rostand has failed to harmonize two distinct currents of thought running through "Chanticler." One of these is the idyllic inspiration, and the other the satirical. The author, besides, is found fault with for having been too free, in certain places, with his use of puns, artificial jests, the turning of words and even slang, while, in other places,

there is said to be too much bombast, a superabundance of grandiloquence, which frequently touch a mark of poetic inferiority unworthy the name of literature.

SHAKESPEARIAN REPERTOIRE

JULIA MARLOWE and E. H. Sothorn began a four weeks' engagement at the Academy of Music early in February, and, as is usual when they play at the popular Fourteenth street playhouse, the attendance at each performance has been unusually heavy. The players leave the Academy at the end of next week, where they have appeared in the standard plays of Shakespeare with the success that invariably attends their efforts. "Romeo and Juliet" was the first offering, and this was followed by "The Taming of the Shrew," "The Merchant of Venice," "Hamlet" and "Twelfth Night." In the final week "Romeo and Juliet" was repeated. This will probably mark the final engagement of these stars at the theatre, where they have broken financial and some artistic records, for the Academy of Music, the old home of opera and the scene of many triumphs of the stage, is to be leased for a term of ten years to a syndicate of general amusement promoters.



Mary Garden as *Thais*.



Charlotte Walker as Mary Emerson in "Just A Wife," Eugene Walter's new play now at the Belasco.

to be produced in English, proves equal to the extraordinary demands of the situation, the cause of the American composer will have received a strong and valuable impulse.

Recently a young American, Legrand Howland, succeeded in interesting some prominent New Yorkers in helping him to give a performance of "Sarrona," a one-act opera based on an East Indian theme for which he not only composed the music, but also wrote the libretto. The hearing was given one afternoon in February in the New Amsterdam Theatre, and an interested audience of competent judges of music and drama were on hand to observe. Mr. Howland was called before the curtain at the conclusion of the performance, and everyone pitied him when it was discovered that he mistook the friendliness for the demonstrations that usually follow a success. The young composer said he felt that Americans were eventually to be accorded their place in opera and that if he had rendered any service to the movement he was satisfied. There are a number of things which Mr. Howland must learn before he can materially help himself and one of them is to develop originality. His "Sarrona" was too frequently a reminder of Puccini, Verdi, Massenet, and other master musicians whose operas he had remembered too well. Also, Mr. Howland seemed to be unaware of the incongruity of pleading the American musicians' cause with a work barren of musical individuality and sung in Italian. This young man is in earnest, and he has had experience, but he has been moving in the wrong direction and seems to need a guiding hand.

As for the future of recognized American composers, it seems to rest largely with the fashionable women who are leaders at the Metropolitan and who constitute a great part of the audiences patronizing the Manhattan. Right here, and here alone, is where the power to "accept" or "reject" rests, and no matter who endeavors to evade the issue or shift the blame, eventually these are the people who will deserve the credit—if American opera gets a chance and succeeds—or who will be responsible for stunting the musical growth of their own country people if

(Continued on page 44)

MUSIC

THE AMERICAN COMPOSER MUST HAVE THE STAMP OF SOCIETY'S APPROVAL IF HE IS TO BECOME SUCCESSFUL—NO OPERATIC SENSATION SINCE THE PRODUCTION OF ELEKTRA—SOME INTERESTING CONCERTS

THE position American composers are to take in the sphere of operatic music appears still to be suffering from a retard due to a disinclination of managers to give native operas a hearing, but there are evidences that the barrier will be taken down soon for "trials" even if it has to go up again, afterward. The impresarios declare it is not their fault because the public happens to want its opera composed by foreigners, and perhaps they are right. Still, a little persuasion will not hurt matters, and if Converse's "The Pipe of Desire," promised for months by the Metropolitan management, and which is about



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they continue to ignore native musical ability.

The difficulty is this: at the Metropolitan it is "fashionable" to have opera sung in Italian, German and French, and it is equally "the thing" to have the work written by a composer who is not an American. Further proof of this attitude is shown in the refusal of those in power to permit any singer to appear as a member of that organization who has not had a European career or training. The Manhattan Opera House is not quite as set in its way, but the aversion to Americans in operatic music is a factor to be reckoned with, though its position is being threatened by the men and women who are crowding into the two large companies here as principals of first order.

Managers of the two houses say, with truth, that it is most difficult to secure an adequate English translation of most of the Italian, French and German operas, but there are exceptions and these men know it. No one of intelligence disputes the assertion that an opera sung in the original language is heard to better advantage than in any other, but we have German operas sung in French; French operas sung in Italian, and operas by Frenchmen and Italians presented in German. They suffer, usually, in the translation, but the fact remains that they are translated. One of these days—possibly—we shall have a fair test made, and when it is made it may be found that the poetic and metrical value of the translation will have suffered, but if the singers will enunciate as clearly as they do in foreign languages, we shall experience more pleasure in these instances than we now do in sitting through performances sung in languages we do not know or but imperfectly understand.

Fannie Bloomfield-Zeisler, a Chicago pianist, well known in this city, played her annual recital here a few days ago, and once again demonstrated her right to be ranked with the foremost of living women performers. Mrs. Zeisler is not an emotional player, and one never feels the heart-quality to an appreciable degree, but her technique is admirable, and she is rarely intelligent musically.

The first recital of Theodore Spiering, concert-meister of the Philharmonic Society, took place in Mendelssohn Hall recently when he presented a programme of interest from an intellectual standpoint and played with an authority commanding respect. Mr. Spiering is sometimes "cold," but his technique is admirable, and at this recital he introduced some of his own compositions that made heavy demands upon it. These "Concert Studies" stamp Mr. Spiering as a composer to be reckoned with, for their musical qualities were manifestly superior. Among the numbers played were Tartini's "Devil's Trill," Spohr's "Gesangscene" concerto, a "Serenade," Bohm's "Perpetuum Mobile" by Novack, "Romance" by Kriens, and the Vieuxtemps "Fantasie Appassionata," a composition which might readily have been spared. As a whole the programme was one such as might have been expected from so finished a musician.

A series of musical pantomimes were given at the New Theatre on the afternoon of February 18 for the benefit of the Music School Settlement, in which a number of prominent people assisted. The first pantomime was "Elektra pouring libations at the tomb of Agamemnon," with music from "Les Eriinnyes by Massenet." Mrs. Archibald S. Alexander took the part of Elektra, Miss Margaret Thomas, Klytemnestra, and the Libation Bearers were Mrs. Eustis, Mrs. Chas. Dana Gibson, and Mrs. Sydney Breese. The Garland Bearers were Miss Eleanor Alexander, Miss Elizabeth Latimer, Miss Ione Page, Miss Constance Pratt. In this pantomime, as well as the one representing "Anitra and her handmaidens dancing for Peer Gynt," with music by Grieg, there were a large number of participants.

BEAUTY OF FORM

(Continued from page 18)

who exhibit an excess of the nervous system, muscular exercise in the open air, toning up the nutrition, an abundance of sleep and rest in the fresh air, with relaxation of the brain, will speedily promote a gratifying change. The great number of inharmonious physiques found in our city girls and women is undoubtedly due to a lack of lung development. Ignorance of the principles of correct breathing; im-

proper modes of dress, poor ventilation, insufficient exercise, all help to bring about the thin, narrow, flat chests and round shoulders so commonly seen.

In rare instances, nature seems to single out one person upon whom to shower her gifts in profusion, but as a rule they are about equally distributed. If we compare ourselves with types, whether in art or in life, we will find that nature has compensated us in other ways for her oversight in some directions, and thus the law of compensation is fully carried out. This is of tremendous importance to women; but it can only become of value when we apply our knowledge which we gain by comparing our own physique to that type which we most closely resemble. Then we soon learn where our chief charm lies and how to accentuate it—wherein our chief physical defect lies, and (until we can overcome it) how to counterbalance it with our good points.

I know of so many instances of this kind, one of a woman, who though noticeably plain, has beautiful hands, and who has acquired the art of using them in a fascinating way, and another of a woman whose hands are also beautiful, and who has a lithe, graceful body. On one occasion I saw her glide gracefully down a stairway, with one beautiful hand on the balustrade, and I knew she was not unconscious of her physical perfections, and that the white, ungloved hand upon the dark rail, and the sway of her lathsome body were studied in their effect.

There are those who regard such individual study and æsthetic development as unnecessary, and even as a waste of time, but such people certainly deserve the small measure of interest and admiration their lack of attractiveness elicits.

We cannot bring out the beautiful on an imperfect foundation, for beauty is form, not shape. Every woman who aspires to be beautiful must first of all acquire harmonious lines by judicious exercise and diet.

Now, about exercise—a much abused word—let me say it does not mean "posing," or gyrating through various attitudes in a meaningless manner. Exercise to be fruitful of results must be entered into with systematic regularity, kept up indefinitely, and pursued in a purposeful manner with the mind concentrated upon the work at hand. A stipulated time should be set aside—preferably before breakfast and upon retiring—the body should be loosely and lightly clothed; the room must be bright, exposed to the sun if possible, and flooded with fresh air.

The following two exercises will lengthen one's lines and increase the height:

No. 1. Stand (with the feet firmly planted upon the floor, heels together), a sufficient distance from the wall, so that the finger tips of the outstretched arms will just touch it. Place the finger tips on the wall as if to push it away, and, without moving the feet, force the body to retreat. At the same time raise the chin as high as the muscles of the neck will permit and thrust it out in an effort to follow the wall. This exercise brings into play every muscle—even those of the face and scalp—stretches the entire vertebral column, and, incidentally, the collar-bones.

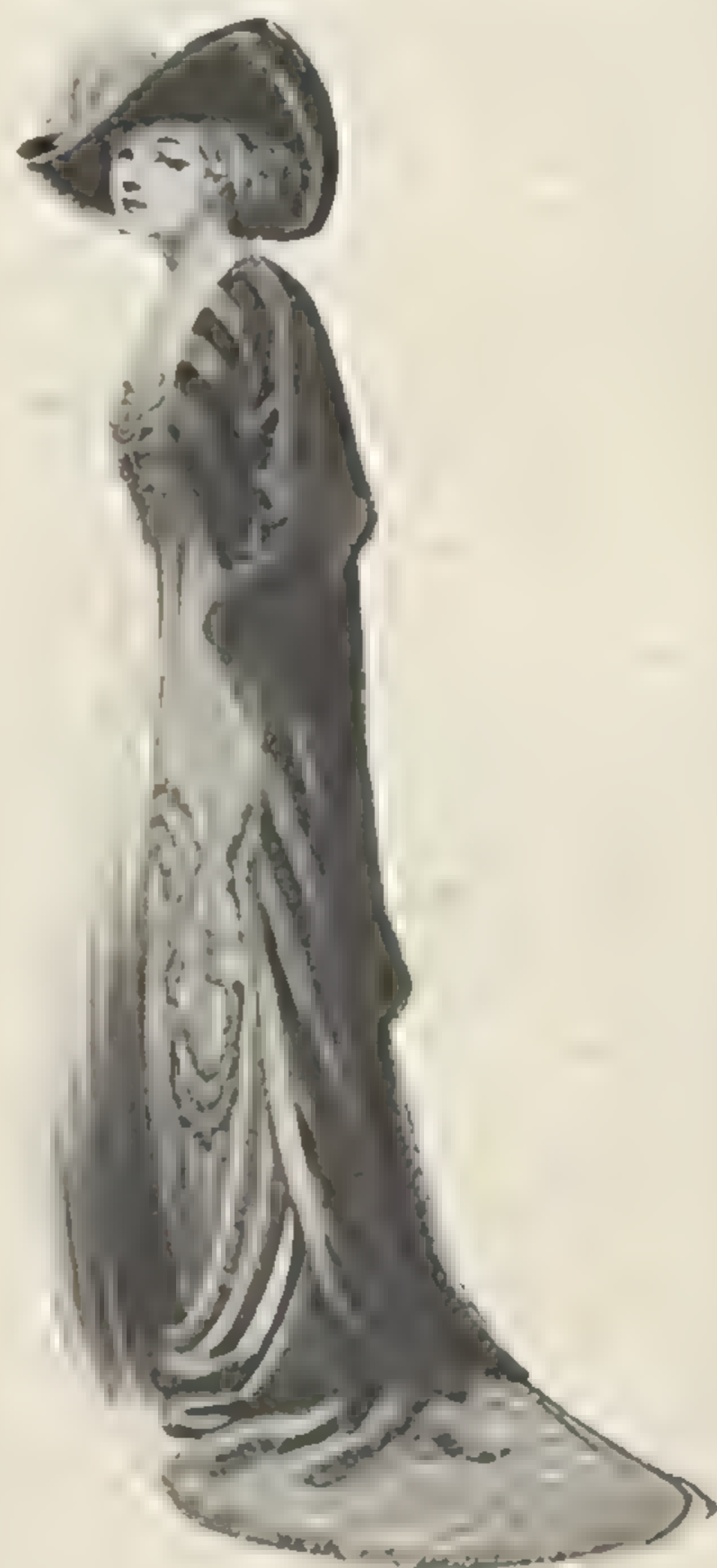
No. 2. Suspend an object from the ceiling in such a manner that it can be readily raised and lowered. Lie flat on the floor upon the back, at such a distance from the suspended object that were a line drawn from it to the floor it would escape the feet by about two inches. Press the entire body firmly upon the floor while slowly lifting pushing forward one leg in an effort to reach the suspended object with the tips of the toes. The body must not move, and only one leg at a time must be used. Care will be required in hanging the object from the ceiling at the proper distance to suit each individual need, as no matter how high you succeed in stretching the leg, the toes are supposed to fail each time in reaching the object. It has been found that the proper distance, when standing upright, is for the suspended object, almost, but not quite, reach one's waist-line.

It does not matter whether the legs are exercised alternately, or if one leg is practised until it wearies, but, as a word of caution, go slowly at first. Five times for each leg is sufficient for the first day, but this can gradually be increased, and when the soreness that is always experienced upon bringing into play unused muscles and ligaments wears away, the prolonged practise of this exercise daily will be found delightfully beneficial, and in conjunction with No. 1, will assuredly add several inches to the length of one's lines.

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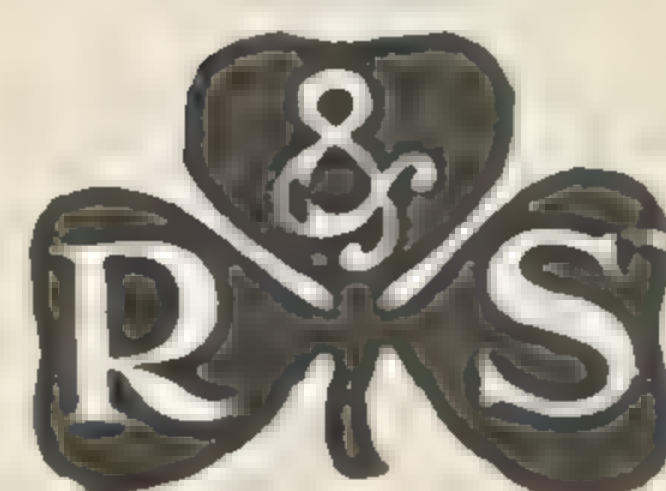
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excellent imitations of real lace, that wash well and make a good appearance. For example, there is a reproduction of princess lace in charming design, the collar a straight band, the front round and the back square. This sells for \$1.25. In Irish, an imitation of baby mesh, there is a beauty, clear in its pattern and well shaped. The front is pointed and very deep. Price \$2.75. Then there is a lovely black one, mounted on muslin, the round yoke made of three strips of silver and black lace with rose motifs, alternating with black net laid in three tucks. The collar is of the silver lace, which in the back runs down in two bands instead of three. The same model is to be had in gold with black at the very reasonable price of \$2.95. Also attractive is a chemisette of cream net, combined with white Valenciennes, in which there is a large circular figure of gold thread. In this the lace is put across the yoke instead of up and down. The collar is of net, tucked with a tiny Irish edge to finish it. In the back the yoke has its lace bands arranged slantwise. This costs \$1.95 and is very pretty for wear with a gown of natural color Oriental silk, linen or pongee.

COAT SETS

come in washable materials at all prices from 75 cents up. For this sum there are straight cuffs and a round collar of imitation Irish in one of the standard patterns. Excellent in value is a set of plain white linen scalloped by hand on the edges at \$1.75. Irish lace combines beautifully with embroidered linen, and on this order there is a long narrow collar and pointed cuffs for \$6.50. The lace forms a border an inch and a half wide and the needlework design shows wee six-petaled flowers, with here and there a large spray. Another set has its large flowers put in with a buttonholed edge, which forms the border of the collar. The inside petals are of finely latticed Irish. Over all runs a vine and foliage. Price, \$5.95.

A NEW JABOT

is almost given away and is most effective. It runs from the neck half way to the belt, and is made up of a middle band, embroidered in coin spots, either white, rose or lavender, and has on each side a plaited frill of lawn and lace. At the bottom there is a sailor's knot of the same material, and all this for 35 cents. Another inexpensive bit of neckwear is a jabot with two tabs of plaited muslin, the upper one light blue with a white hem, the lower one

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(Continued on page 48)



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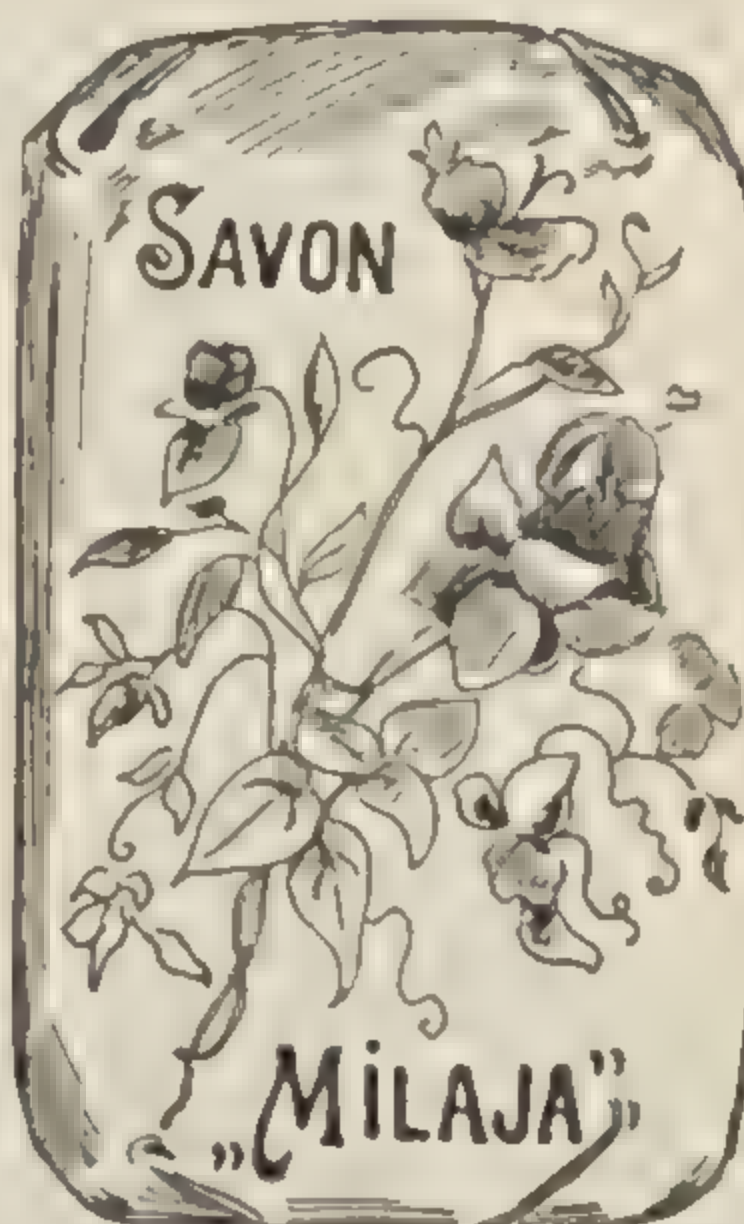
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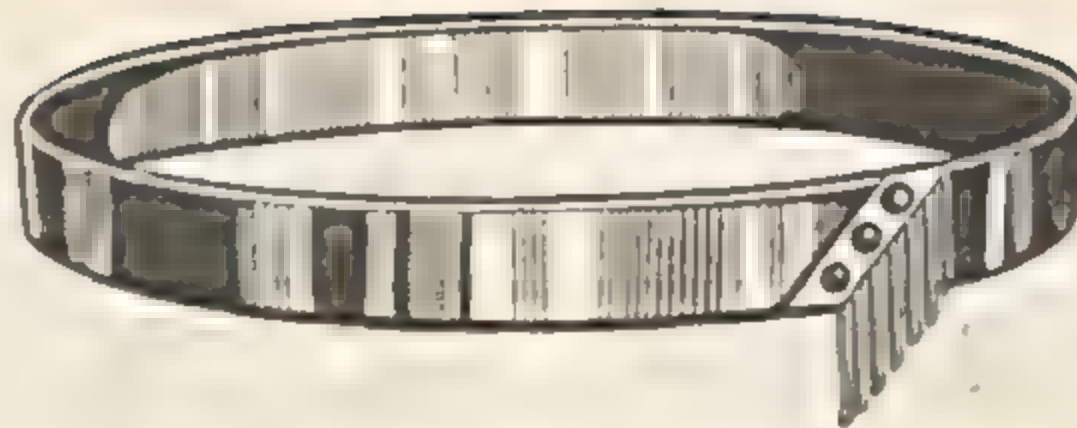
PARIS: 267 Rue St. Honore



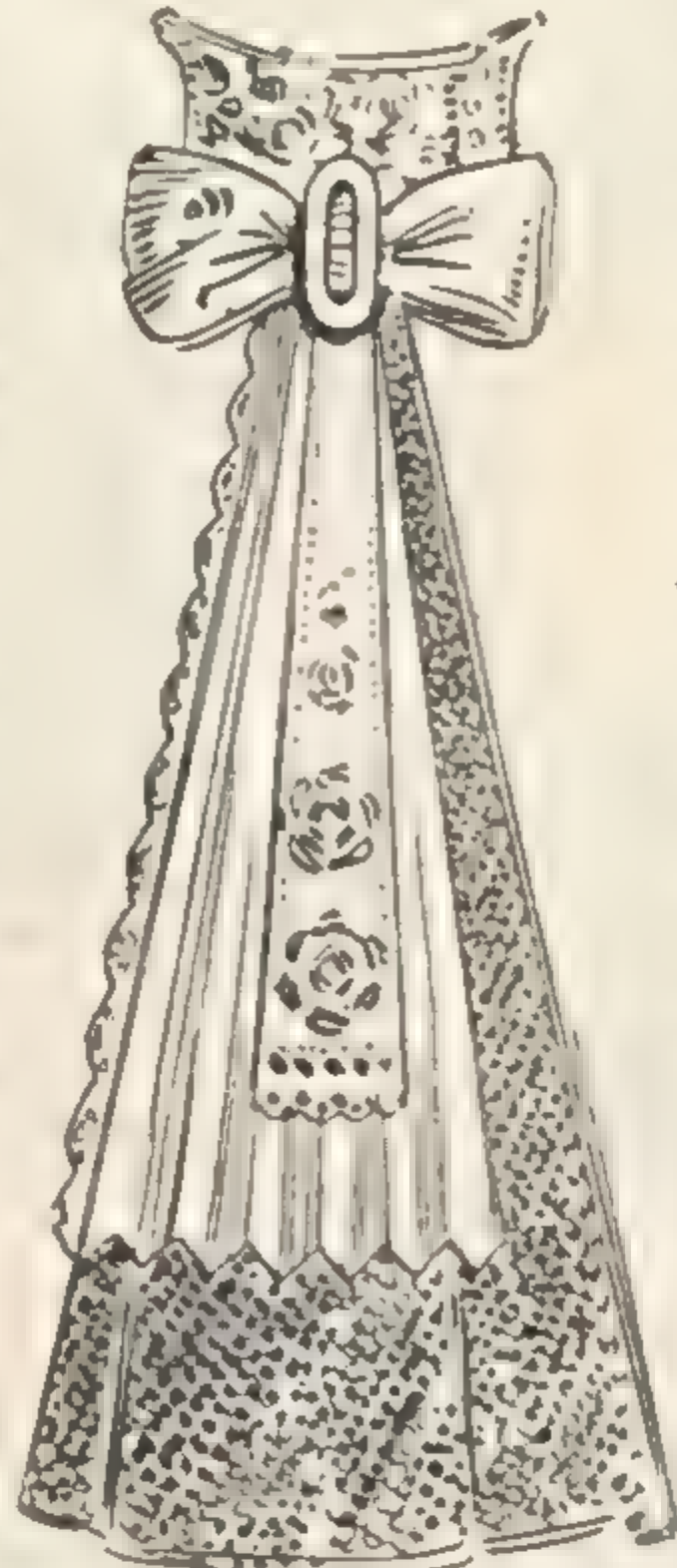
is a dainty little circlet of black patent leather measuring only three-quarters of an inch in width. To fasten it, there are three snaps which give it a very flat finish; price, \$1.50. Then, there are wider belts, the prettiest being about two and a half inches wide. It is made of plain black calf-skin or patent leather, and fastens at one side with snaps placed diagonally on the band. From the outer end of the belt hangs a gold fringe, giving a military touch to it; price, \$1.75. (Sketch 1.)

A very unusual belt is of white grain leather, having for a buckle a large butterfly with outspread wings made of the leather combined with soft gold kid; price, \$3.50.

These belts are shaped to the form, so that they keep their position instead of riding up



No. 1. Patent leather belt with gold fringe at the fastening.



No. 3. Pretty jabot showing the new crocheted buckle.



No. 4. Effective coiffure ornament of gold tissue ribbon.

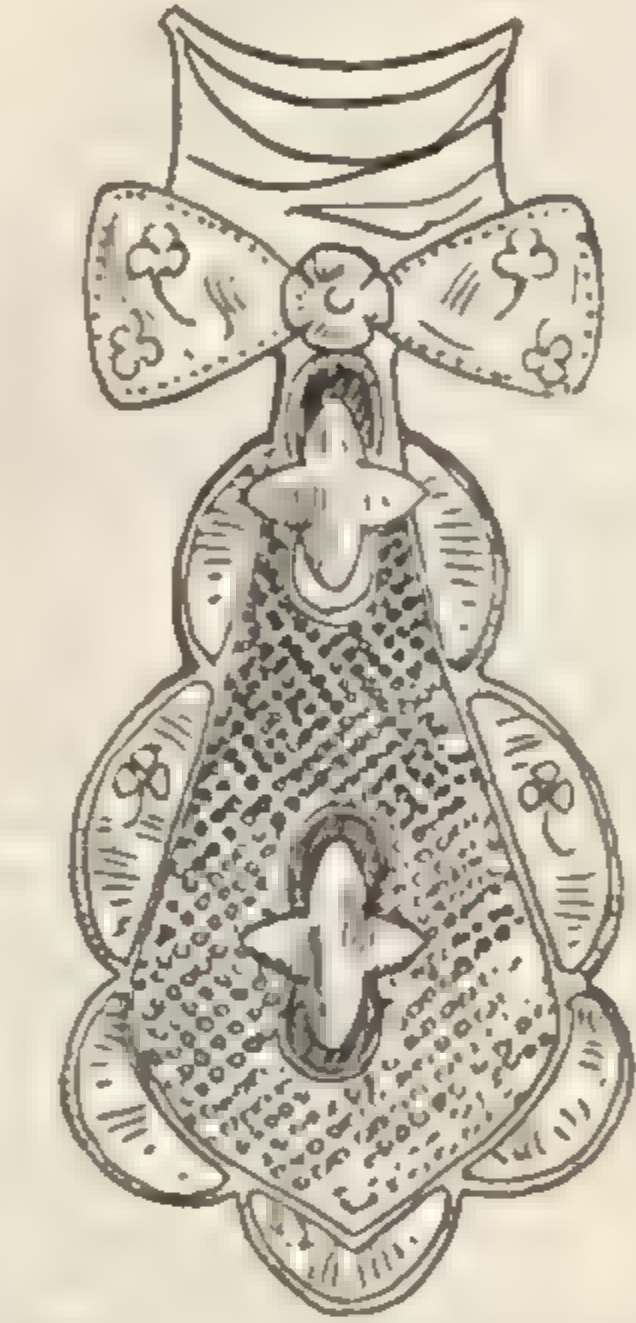
and down with each movement of the wearer. They are made in all colors of leather. Many of the belts show the Russian tendency in the buckles. Two especially beautiful ones are in enamel. They are of the same shape, two flat plates, one overlapping the other and fastened by a miniature dagger stuck through a metal loop. One buckle is made of the Russian enamel, small flat dots in red, white and two shades of blue being worked into a close intricate pattern on a background of silver; it costs \$30. The other, less expensive, is made of the Circassian enamel, black on a silver background; price, \$15.

JABOTS AND STOCKS

The thought of belts somehow suggests neckwear and there are some lovely new jabots in lace and muslin. All kinds of lace are used, Irish crochet being the favorite. They come in all prices from \$1.50 up, one at that price having three strips of baby Irish insertion, one at each side and a longer one in the middle. Some are made entirely of lace. One of these—Sketch 2—of Irish crochet in a fine fish net pattern has motifs in coarser thread in the center. It has a scalloped edging all around and at the top is a bow of the lace; \$2.50 are asked for it.

The problem of attaching one's jabot to a stock seems to have been solved by the new crocheted buckle seen in Sketch 3. A jabot of soft linen, with a two-inch band of Irish lace running down the left side and along the bottom, is caught into a square buckle at the top. The buckle also holds two loops of baby Irish insertion, from which a long end falls down the middle of the jabot; price \$5.50.

Rather an unusual stock and jabot is in black, the collar being of Irish crochet in silk, and the jabot in net



No. 2. Irish crochet jabot that sells for \$2.50.



Shopping bag of leather and suede, \$8.



Smart bag of white leather and Chinese embroidery.



Dainty opera bag of fine lace over satin.

with narrow Cluny edging. It has a little satin bow with long ends in the middle of the front. The collar and jabot together cost \$11, and the collar alone \$5.

For girls there is a new turn-over collar of pique. It is carefully made, the pique being of fine quality, and while to all appearances it is a stiff collar, there is a certain amount of "give" to it, which makes it very satisfactory for everyday wear. Price, 35 cents. To wear with these turn-over collars are long silk neckties with fringed ends. They are made to tie in a four-in-hand knot, and are hand-knit in all colors; price, \$3.75.

The ribbon bows are also popular, made in all colors to match one's suit. They are made of six bat-wing loops and have a pearl motif in the



No. 5. Three styles of large pins for the turban coiffure.

center; \$1.50. Another schoolgirl collar is a plain band of pique, fastened in the back. In front are two buttonholes through which is pulled a single piece of ribbon with butterfly ends; it costs \$1.50.

FOR THE COIFFURE

A very pretty hair ornament, and one that is a change from the severe style, is shown in sketch 4. It is made of three rows of half-inch soft gold tissue ribbon, which is wired to keep it in shape all around the coiffure. The ornament on the side is made of unstiffened loops of the ribbon, which fall softly together, suggesting flower petals; price \$4.

Large hairpins in imitation tortoise shell are still in demand for the turban style of hair dressing, and the three styles shown in sketch 5 cost 50 cents a pair. They are strong and well made and come in the light tone, as well as the dark brown.

The French fad of wearing artificial flowers seems to increase every day. A single Gardenia with a few green leaves makes an effective boutonniere and costs \$1, while those who prefer violets can have quite a large bunch, delightfully perfumed, for 75 cents. An orchid beautifully made with fern costs \$2.50.

SMART BAGS

Of the three bags sketched the upper one is for shopping and is made of brown grain leather and suede. It is lined with soft pale blue satin. Price \$8. The second is a very smart bag of white leather. On the side is a square of blue Chinese embroidery, finished at the lower corners with tassels of blue. The handles are of gold braid; price \$15.

The opera bag is made of white net with Egyptian embroidery all over it. Cords of gold are drawn through loops at the top. The lining is pale blue silk. Price \$6.

DAMASCUS

TEMPERED STEEL SAFETY PIN



For dress use. Penetrates corset, skirt band, or twelve folds of heavy cloth easier than a needle. Unusually stiff, strong and sharp. Six sizes—three finishes.

CLINTON SAFETY PIN

As good for infants' wear and toilet uses as the Damascus is good for dress use. Absolutely rust proof.

Guard on both pins Saves the Clothing

Samples of above etc. if you mention dealer.

OAKVILLE CO.

377P, Broadway, New York



New French Turban Style of Hair Dressing



being adopted by STYLISH WOMEN everywhere. It is most effectively accomplished over the

Hairlight Turbanette Patented

A light, strong, ventilated, clean, sanitary pad held on the crown of the head by patented combs. IT ANCHORS THE HAIR, SUPPORTS THE HAT, preventing it from disarranging or crushing the coiffure. Full directions for combing the hair with each Hairlight Turbanette.

A CHARMING RESULT

from disarranging or crushing the coiffure. Full directions for combing the hair with each Hairlight Turbanette.

Beware of the Injurious Hair Rats from which serious injuries are being daily chronicled in the papers.



It your dealer will not supply you we will Postpaid for 50c. Colors: Light, Medium and Dark.

AUSTIN-WALKER CO., Dept. V, 119 Kingston Street, Boston

ALLEN'S FOOT-EASE



Shake Into Your Shoes

Allen's Foot-Ease, the anti-septic powder for the feet. It cures painful, swollen, smarting, nervous feet, and instantly takes the sting out of corns and bunions. It's the greatest comfort discovery of the age. Allen's Foot-Ease makes tight-fitting or new shoes feel easy. It is a certain cure for ingrowing nails, sweating, callous and tired, aching feet. We have over 30,000 testimonials. TRY IT TO-DAY. Sold everywhere, 25c. Do not accept any substitute. Sent by mail for 25c. in stamps.

"In a pinch, FREE TRIAL PACKAGE sent by mail. Use Allen's Address, ALLEN S. OLMS TED, Le Roy, N. Y. Foot-Ease"

HURM ART SHOP

32 West 22d Street, New York

New designs for stamping ladies', misses', children's and babies' dresses. Stamped Marquise waists, \$2.50. Stamped dresses for ladies, to be embroidered or braided, prices \$5.50, \$6.50, \$8.75. Samples of materials mailed. Stamped underwear. Monograms designed and embroidered. Infants' outfits stamped. Beads of all kinds. Gold thread, all sizes. Embroidery cottons, silks, braids, all shades and sizes. Mailed orders filled.

Maison femina

Misses' Dancing Gowns

From \$50.00 Up.

Models after Paquin, Duet, Francis and others. LADIES' NEGLIGES, \$15.00 up. Novelties in IRISH LACE from .75 up.

9 East 33d Street, New York
HALF BLOCK EAST OF WALDORF-ASTORIA



A Waste Basket

genuine brass and hand braided. Will last forever. Height, 14 1/2 in. x 9 in. wide. Weight, 6 lbs. Reduced to \$7.00. Regular price, \$15.50.

Charles Burke Foreign Odd Bits

12 W. 22d St., New York
Pictures of Pretty Gifts FREE

PNEU FORM

YOU may sit at ease in an arm-chair or recline luxuriously on a couch and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form. If social or household duties interfere with visits to the *modiste*, send your Pneumatic Dress Form to represent you, select the material, determine the style and have the making directed by letter or telephone.

Artistic Gowns Without Fittings



Lining inflated and ready for waists to be made over it.



Inflated Lining with Petticoat. Ready for Fitting Skirt.

Lining is fitted well down over the hips and gives their shape at the largest part (the last place the skirt touches).

When this lining is inflated and set on its stand at your skirt length, and has one of your petticoats on to give proper flare below the hips, your second self confronts you.

If one hip is higher or larger it will be so reproduced.

The "Pneu" Form is for the lady who prizes that subtle elegance which results only from garments that fit her figure and help mark her individuality.

You will appear to be moulded into a Princess gown if it is fitted and hung on the Pneumatic Dress Form.

The accompanying photo shows the proper way to turn a skirt up.

Society women appreciate this form because they need not remain at home for fittings while the maid alters their garments.

Ladies who have their dress-making done at home need not stand for hours, nor dress and undress forty times a day at the dressmaker's request to "Just let me try this once more, please."

An unbecoming or ill-fitting gown is easily transformed, and making over or altering becomes a pleasure, instead of a task.

To reproduce exactly every individual peculiarity of your figure, all you need do is to have a muslin lining fitted (directly over your corset and without your skirts) down over hips, so as to obtain their exact shape.

Insert the deflated Pneumatic Form inside this lining and inflate until solid. Then adjust to proper skirt length, and put your petticoat on to give the correct flare to gown below hips. Your double now stands before you and your costume may be finished down to the smallest detail without the tiresome process of "trying on." You can literally "see yourself as others see you."

The same form may be used by any number of women; this is well illustrated by photos (see below) of linings inflated on the same size form. Care was taken not to select perfect figures, but ones that differed in every particular.

Skirts

All skirts that you have fitted and hung over the Pneumatic Dress Form will be perfectly satisfactory, because your muslin



Hanging your own skirt

Waists

You may make and complete the most elaborate waist without trying it on if muslin lining is fitted according to directions furnished with each Pneumatic Dress Form.

This lining, when inflated on the form, gives the exact size of your bust, waist, neck and arms, also the shape of the back, slope of the shoulders and any other peculiarity of your figure. If one shoulder is higher or larger the inflated lining will reproduce it. (See photo.)



Fitting your own back

The Pneumatic Dress Form

The Form may be inflated by using bicycle pump or by placing the lips to valve and blowing until it is as firm as desired. The latter method we find to be easier and quicker.

The Form is made to be pinned to, and there is little or no danger of puncturing the air chamber, as it is well protected by heavy muslin lining and silesia covers. Should a puncture occur, however, you may repair it in ten minutes by unbuttoning the cover and putting a patch over the hole (directions and materials sent with each Form).

When not in use let the air out and pack Form and stand rods in the box base (dimensions 12 1/4 x 14 1/4 x 4 ins. high), until wanted again, or the Form may be left inflated ready for use.

Even with several punctures the form will remain firm thirty minutes or more, as a very large amount of air must escape before it is necessary to reinflate.

After your gown is completed you can mend the form or unbutton it from base and send air chamber to us by registered mail.

We repair punctured forms free of charge for one year from date of purchase. Thereafter a charge of fifty cents is made for each repair.

The air chamber is made of the best quality of specially prepared rubber cloth which does not deteriorate and will therefore last many years.

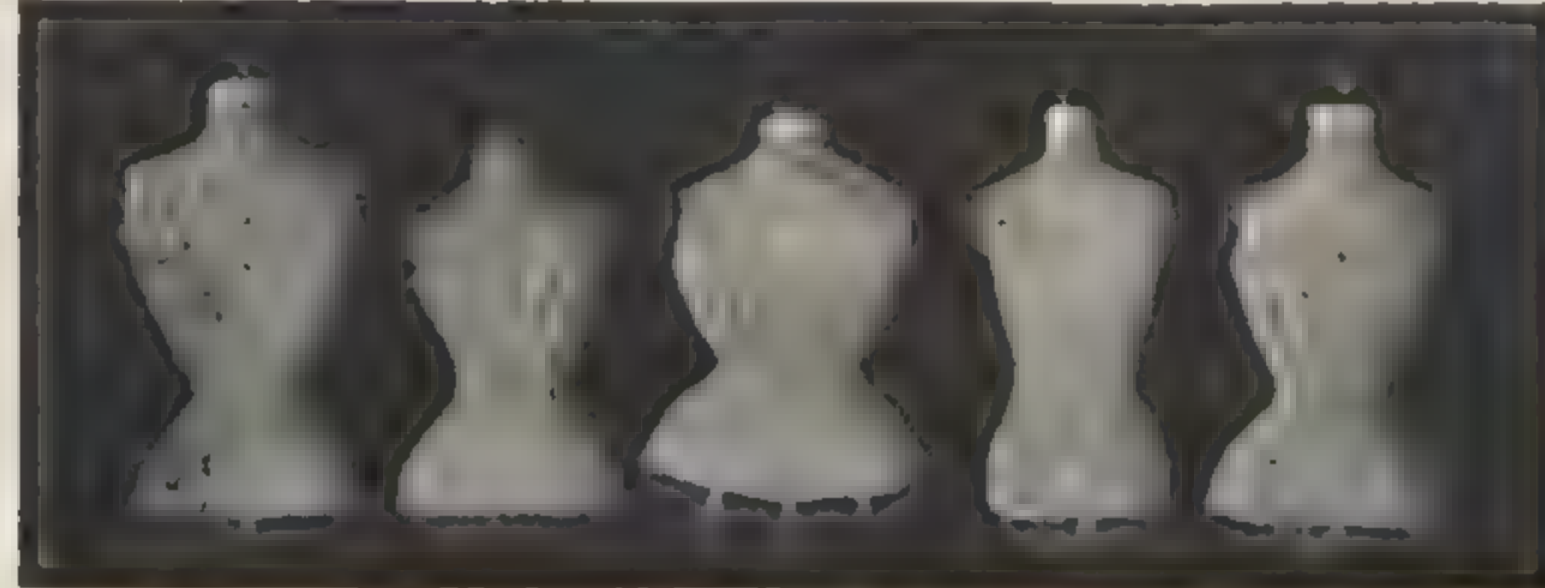
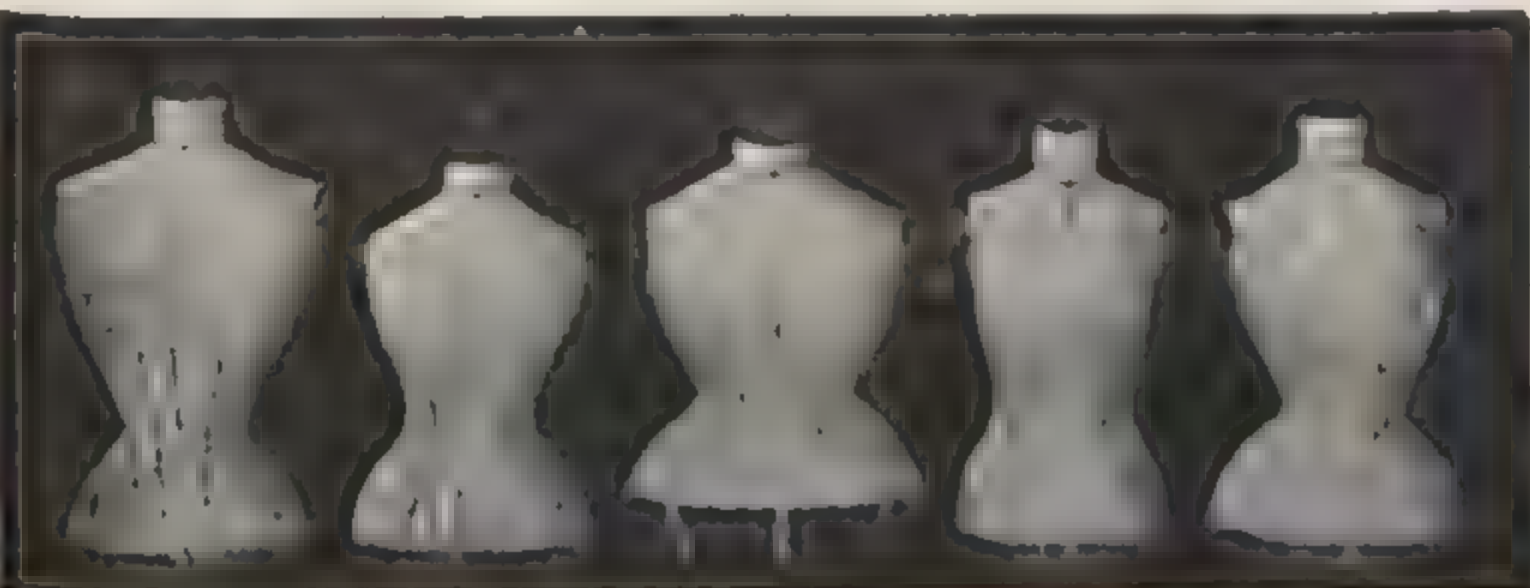
Over this air chamber is a heavy silesia cover which is buttoned to the bottom board. Write for Booklet, "C-18."



Form packed in Box Base

Special Custom Corsets Made to Order
\$10.00 up

ALL THESE LININGS ARE ON SAME SIZE FORM



Pneumatic Dress Form with Box Stand

| Largest bust that may be used. | Largest bust that may be used. | Size | Price |
|--------------------------------|--------------------------------|------|---------|
| 34 | 37 | 34 | \$12.00 |
| 38 | 41 | 38 | 12.50 |
| 42 | 45 | 42 | 13.00 |
| 46 | 49 | 46 | 13.50 |
| 50 | 53 | 50 | 14.00 |
| 54 | 58 | 54 | 14.50 |

To get bust measure, place tape around body over largest part of bust and up close to arms.

The forms will last years, therefore allow for increase in your figure, as form must be larger than largest lining you may wish to inflate.

The forms are made in several sizes for the following reasons: A lady of 36-inch bust measure has little use for a No. 50 form; a No. 38 would suit her needs much better.

Remember that the smallest lining (32, 34 or 36-inch bust) may be readily inflated on size No. 50.



Patented. Weight, 10 pounds

Pneumatic Dress Form without Box Stand

To those who wish the form for waists only:

| Largest bust that may be used. | Largest bust that may be used. | Size | Price |
|--------------------------------|--------------------------------|------|---------|
| 34 | 37 | 34 | \$ 9.50 |
| 38 | 41 | 38 | 10.00 |
| 42 | 45 | 42 | 10.50 |
| 46 | 49 | 46 | 11.00 |
| 50 | 53 | 50 | 11.50 |
| 54 | 58 | 54 | 12.50 |

To get bust measure, place tape around body over largest part of bust and up close to arms.

The box stand may be obtained at any time upon payment of \$2.50.



Patented.

Adjustable Pneumatic Arm

Put your fitted sleeve lining over it and inflate. Adjustable to any size and may be used for either right or left sleeve.

The Pneumatic Arm may be attached to the arm also of The Pneumatic Dress Form or may be used separately. See cut.

When not in use, collapse and pack in small box. Price \$5.00.

Unbleached Muslin Linings

Cut to Measure and Basted. PRICE \$2.00.

These linings are ready to be fitted for use on our Pneumatic Dress Form.

If the following lining order blank is filled out accurately very little fitting will be necessary.

Lining Order Blank

NECK (At base of Collar).....
BUST (Loosely around largest part and close up to arms).....
WAIST (Snug).....HIPS (Snug).....
LENGTH OF BACK (Base of collar to natural waist).....
TOP OF DARTS (Base of collar to center between breasts).....
DIAGONAL (From base of collar at center front straight across figure to waist line at underarm seam).....
Have you large abdomen or straight front?.....
Have you quick or gradual sloping hips?.....

Paper Lining Pattern, cut to measure. Price \$1.00. Fill out above blank

Form and Stand Order Blank

PNEU FORM CO., 322 Fifth Ave., New York City
Enclosed find \$..... in payment for One Pneumatic Form (—with—without) Stand. Size

Kindly forward same at once to address below.

M..... (Please Write Name Clearly.)

No..... (Street or Avenue.)

(City or Town and State.)

C.S.

PNEU FORM COMPANY, 322 Fifth Avenue, NEW YORK

N. W. Cor. 32d Street

Forsythe

The Leading Specialty House in New York
Largest Waist House in the World

Our Spring Fashion Catalogue is Now Ready

This is by far the most complete
and the most authoritative Style
Book ever published—especially on

Waists of Every Description

- ¶ Every woman has some decided notion or preference as to the style she wants or wishes to wear.
- ¶ Every woman knows or thinks she knows what is most becoming to her, but it is well to have some sort of authoritative guide to assist in making your choice and to assure you that you are choosing wisely.
- ¶ Confidence in the belief that your clothes are correct is worth to any woman more than mere money can pay for.
- ¶ Our New Spring Fashion Book is issued for the purpose of giving you that confidence.

It Will be Cheerfully Mailed upon Request

Write for an early copy—your name
on a postal-card will bring it.

John Forsythe

Broadway and 18th Street

New York City

SPAULDING'S FETHER-LYTE

ALL THE STRENGTH OF
WOODEN TREES—WITH
ONLY 1/4 THE WEIGHT



KEEP YOUR SHOES IN PERFECT SHAPE

You cannot expect to get the most out of your shoes if you treat them carelessly when they are not in use. They should be properly treed up every night before you go to bed, so that when the perspiration is drying out, they will not curl or wrinkle.

Spaulding's Fether-Lyte Ventilated Shoe Trees will increase the wear value of your shoes 50 per cent, and at the same time always keep them looking well.

Every wardrobe should be supplied with Fether-Lytes, for no other shoe trees can compare with them in Lightness of Weight, Ease of Adjustment and Method of Ventilation.

Fether-Lytes weigh only one-quarter as much as wooden trees. Just think what that means when you are travelling with more than one pair of shoes in your grip. And your only labor of adjustment is a simple thumb's pressure.

Thousands of men and women are using Spaulding's Fether-Lyte Ventilated Shoe Trees to their complete satisfaction. You should get in line.

Ask your dealer for Fether-Lytes. If he cannot supply you, write for our booklet, which gives directions how to order direct from us. Price \$1.00 per pair, prepaid.

J. SPAULDING & SONS CO., C. 84, Rochester, N. H. Canadian Agents, L. H. Packard & Co., Ltd., Montreal

TRAVEL WITHOUT EXTRA WEIGHT



HAIR LIKE THIS?

I have a remarkable
treatment for Baldness,
Dandruff, Gray Hair, etc.

FREE Let me send you
a trial treatment
at my expense. It will
surprise and delight you.

Write to-day to
WM. CHAS. KEENE,
President, LORIMER
INSTITUTE, Dept. 2572,
Baltimore, Md.

GREAT BEAR SPRING WATER

"Its Purity Has
Made it Famous."

Sold by good druggists and grocers

SPANGLES & EMB. MATERIALS
BEADS FOR LACE AND CHAINS, Curves,
Gold Thread, Cross Stitch Materials,
Tapestry, Silks and Wools, Lace Braid.
EVERYTHING YOU CAN THINK OF IN THIS LINE
that can't be had elsewhere. Send stamps for mail list. Est. 1890.
PETER HENDER, IMPORTER, 111 E. 9th ST., N. Y.

BEADS

for Chains, Belts, Purses, Dress
Trimming and hundreds of
other pretty things for the
home, to wear and, to sell.

Send 10 cents to cover cost of postage, packing, etc., and
we will send big supply of samples and our new book,
Beads, which gives plain directions for beadwork of all
kinds.

UNITED BEADWORK CO., 83 Chambers St., New York

LONG SANG TI CHINESE CURIOS COMPANY

292 Fifth Ave., bet. 30th and 31st Sts., N. Y.

Their booklet "V" illustrating the history of Oriental
Art and Stones to be worn for good luck on different
days now ready.

WILSON'S SCORSAGE-BOUQUET HOLDER

Holds Corsage-Bouquets securely and gracefully. Prevents
damage to apparel. Adjustable to any diameter of bouquet
stem. Adaptable to anything from Violets to Roses. A
handsomely silver plated article and ornamental in itself.
Price: Silver \$3.50, Old Rose Gold \$5.00. If not found at
dealer's send to WILSON 8, 1 Mad. Ave., N. Y., Room 6073

FACELENE WRINKLES FREE SAMPLE

PROF. BURNS, 1298
BROADWAY, NEW YORK.

SOCIETY

DIED

Schley.—On Sunday, February 13, Elizabeth Baker, wife of Grant B. Schley.

Sloan.—On Wednesday, February 16, William Sloan.

Thomas.—On February 13, Mary T. Thomas, widow of T. Gaillard Thomas, M.D., and daughter of the late John H. Willard.

ENGAGED

Alexander-Roosevelt.—Miss Eleanor Butler Alexander, daughter of Mrs. Henry Addison Alexander, to Mr. Theodore Roosevelt, Jr.

Brown-de Saulles.—Miss Eleanor Granville Brown, daughter of Mr. Waldron P. Brown, to Mr. John L. de Saulles.

Brown-Fiske.—Miss Lydia Harmon Brown, daughter of Mrs. W. Harmon Brown, to Mr. Henry M. Fiske, of Boston.

Daly-Sigray.—Miss Harriot Daly, daughter of Mrs. Marcus Daly, to Count Anton Sigray, of Hungary.

Dielman-Page.—Miss Lilla E. Dielman, daughter of Mr. Frederick Dielman, to Mr. Allen Page.

Hughes-Stockton.—Miss Martha King Hughes, daughter of Mr. T. H. Hughes, of Baltimore, to Mr. Richard Stockton, of Princeton.

Robson-Belmont.—Miss Eleanor Robson, daughter of Mrs. M. C. Cooke, to Mr. August Belmont.

Sutherland-Elmore.—Miss Edith Lee Sutherland, daughter of Senator George Sutherland, of Utah, to Mr. A. Robert Elmore.

Valle-Leonard.—Miss Elizabeth Vallé, daughter of Dr. Jules F. Vallé, of St. Louis, to Mr. Charles Alonzo Leonard, of Pittsfield, Ill.

Wagner-Nelson.—Miss Dorothy Wagner, daughter of Mrs. A. L. Wagner, of Washington, to Mr. Lyman H. Nelson, of New York.

WEDDINGS

de Sincay-Logan.—Feb. 23.—Mr. Henri de Sincay and Miss Marie Louise Logan, daughter of Mrs. John A. Logan, Jr., were married on Wednesday, February 23, in St. Patrick's Cathedral at 12 o'clock.

WEDDINGS TO COME

Beach-Ferguson.—March 14.—Miss Donna Hamilton Beach, daughter of Mr. Ralph H. Beach, to Mr. John Sherlock Ferguson; Hotel Majestic; 4 o'clock.

Davenport-Aldrich.—March 28.—Miss Dorothea Davenport, daughter of Mr. George H. Davenport, to Mr. William T. Aldrich; Trinity Church, Boston.

De La Vergne-Stevenson.—April 27.—Miss Katharine De La Vergne, daughter of Mrs. John De La Vergne, to Mr. Archibald Ewing Stevenson; St. Thomas's Church.

Gould-Drexel.—April 19.—Miss Marjorie Gould, daughter of Mr. George J. Gould, to Anthony J. Drexel, Jr.

Webster-Whitney.—March 29.—Miss Pauline Webster, daughter of Mr. J. Frederic Webster, to Mr. Stephen Whitney; Emmanuel Church, Boston.

CHARITY ENTERTAINMENTS

Huguenot Society of America.—March 10.—A concert for the benefit of the Huguenot Society of America will be held on Thursday, March 10, at the Waldorf-Astoria.

Legal Aid Society.—March 15.—A benefit performance of Aida will be given on Tuesday, March 15, at the Metropolitan Opera House for the Legal Aid Society.

Lying-in-Hospital.—March 3.—A calico dance for the benefit of the Lying-in-Hospital will be given on Mi-Carême, March 3, at Sherry's. Tickets at five dollars each may be obtained from Mrs. John H. McCullough, Mrs. Robert D. Pruyn, Mrs. J. Earle Stevens, Mrs. Norman de R. Whitehouse, Mrs. Payne Whitney, Mrs. William Woodward, Mrs. Arthur S. Burden, Mrs. Frederick M. Davies, Mrs. W. Earl Dodge, Mrs. Austen Gray, Mrs. Arthur Iselin, Mrs. W. De Lancey Kountze, and Mrs. W. Goadby Loew.

New York Association for the Blind.—March 28.—A grand fête for the benefit

of the New York Association for the Blind will be held on Monday, March 28, at the Hotel Astor.

Meetings of the Nursery and Child's Hospital Sewing Class.—Feb. 25.—A meeting was held on Friday, February 25, at the residence of Mrs. William Barbour, No. 11 West 53d Street, from 11 to 1 o'clock.

March 4.—A meeting will be held on Friday, March 4, at the residence of Mrs. William Kingsland, No. 1026 Fifth Avenue, from 11 to 1 o'clock.

March 11.—A meeting will be held on Friday, March 11, at the residence of Mrs. Charles F. Roe, No. 35 East 37th Street, from 11 to 1 o'clock.

March 18.—A meeting will be held on Friday, March 18, at the residence of Mrs. Henry Day Mills, No. 6 East 44th Street, from 11 to 1 o'clock.

DINNERS

Astor.—March 3.—A dinner will be given on Thursday, March 3, by Colonel John Jacob Astor, at No. 840 Fifth Avenue.

Mackay.—March 3.—A dinner will be given on Thursday, March 3, by Mrs. Clarence H. Mackay at No. 244 Madison Avenue.

Robb.—Feb. 24.—A dinner was given on Thursday, February 24, by Miss Harriet Bayard Robb for Miss Kathryn Harris at No. 23 Park Avenue.

Wilson.—Feb. 23.—A dinner was given on Wednesday, February 23, by Mrs. M. Orme Wilson at No. 3 East 64th Street.

LUNCHEONS

Rhineland.—Feb. 24.—A luncheon was given on Thursday, February 24, by Mrs. William Rhineland for Miss Virginia L. Hunt at No. 18 West 48th Street.

INTIMATIONS

Baker.—Mr. and Mrs. George F. Baker have returned from the South.

Barbour.—Mrs. James F. Barbour and Miss Marguerite Barbour are at Atlantic City for several weeks.

Calvo.—Miss Marta Calvo, daughter of the Costa Rican Minister, is in New York for a visit of several weeks.

Drexel.—Mr. and Mrs. John R. Drexel have been for two weeks at French Lick Springs, Ind.

Elkins.—Miss Katherine Elkins has been stopping at New York.

Hengelmüller.—Baron Hengelmüller, the Austro-Hungarian Ambassador, accompanied by Baroness Hengelmüller and their little daughter, Baroness Mila Hengelmüller, will leave New York for Europe on March 2.

Hoppin.—Mr. and Mrs. Francis L. V. Hoppin have gone abroad.

Ismay.—Mrs. J. Bruce Ismay will depart for Europe early in March.

Jusserand.—Mons. Jusserand, the French Ambassador, and Mme. Jusserand will leave for Europe late in April, to remain until autumn.

Kellner.—Professor Max Kellner and Mrs. Kellner, of Cambridge, England, are stopping with Mr. and Mrs. Francis Lynde Stetson, of No. 4 East 74th Street.

Leiter.—Mr. and Mrs. Joseph Leiter are stopping with Mrs. L. Z. Leiter at Washington.

Logan.—Mrs. John A. Logan and her daughter, Mrs. Mary Logan Tucker, are at Pinehurst, N. C.

Parker.—Mr. James V. Parker has gone South, to remain until April.

Phillips.—Mrs. John C. Phillips has returned to Washington from London.

Pierson.—General J. Fred Pierson is at High Point, N. C.

Shuttleworth.—The Hon. Rachel Kay Shuttleworth, sister of the Hon. Mrs. D. R. James, wife of the military attaché of the British Embassy, who has been stopping at Washington, has returned to England.

Parsons.—Mr. and Mrs. H. de B. Parsons will soon move into their new house, No. 36 East Sixty-first Street.

Phelps.—Mrs. Luis J. Phelps has returned from Algiers and is with her sister, Mrs. Spencer Trask, at Saratoga.

Rhineland.—Mr. and Mrs. Philip Rhineland have returned from Atlantic City.

Townsend.—Mr. and Mrs. J. Allen Townsend and the Misses Townsend have gone to Bermuda.

Truax.—Mrs. Charles H. Truax has returned from Atlantic City to the Hotel Savoy. She will soon depart for Bad Nauheim, where she will take a cure.

Uray.—Baroness Uray, of Austria-Hungary, has gone to Palm Beach, Fla.

Whitehouse.—Mr. Henry Whitehouse has returned to New York from Jamaica and the South after an absence of six weeks.

CORRESPONDENCE

Hamilton, Bermuda.—Late arrivals: Rear Admiral John H. Upshur, U. S. N., Mrs. Upshur, Mr. and Mrs. J. G. Bishop, Captain and Mrs. G. B. Lockhart and Mr. and Mrs. S. Cresswell.

Havana, Cuba.—Late arrivals: Mr. Thomas Lansing Masson, Mr. Charles F. Rand, Mr. and Mrs. J. A. Sanford, Mr. and Mrs. J. H. Price, Mrs. J. A. Doller, Mr. C. W. Smith, Mr. and Mrs. George W. Roberts, Miss Helen M. Roberts, Miss Anne and Mrs. Samuel M. Jarvis.

Kingston, Jamaica.—Late arrivals: Rev. Dr. J. L. Parks, Mr. H. M. Doremas, Mr. G. E. Francis, the Misses Francis, Mr. and Mrs. G. C. Lavery, Mr. De Forest Grant, Mr. and Mrs. E. E. Bradley, Mrs. James L. Campbell, Mr. and Mrs. A. I. Bell and Mr. and Mrs. Eugene Boss.

Miami, Fla.—Late arrivals: Mr. and Mrs. Robert Belknap, Mr. and Mrs. C. O. Whitten, Mr. John T. Spaulding, Mr. and Mrs. H. L. Williams, Mr. and Mrs. C. A. Maguire, Mrs. A. C. Shearer, Mrs. F. N. Sheppard, Mr. and Mrs. W. E. Lowe, Miss Lowe, Mr. and Mrs. Louis F. Tine, Mr. and Mrs. M. J. Davenbery, Mr. and Mrs. R. B. Seward, Mrs. Benjamin Griffin, Mrs. William N. Ely, Miss Margorie E. Smiley, Mrs. M. D. Gaines, Mr. and Mrs. Albert Chesebrough, Miss A. Chesebrough, Miss Mabel Crosby, Mr. and Mrs. Dudley S. Leggett, Mr. and Mrs. B. Preston Schuyler and Mr. Jesse Metcalf.

Nassau, Bahamas.—Late arrivals: Rear Admiral W. S. Cowles, U. S. N., Mrs. Cowles, Mr. James Bryce, Mr. and Mrs. John H. Booth, Mr. and Mrs. S. G. Peals, Mr. Henry J. Kempf, Mr. and Mrs. John May, Mrs. George W. May and Mr. and Mrs. A. P. Gardner.

Palm Beach, Fla.—Late arrivals: Mr. and Mrs. George J. Wilbur, Mr. E. D. Colyer, Mrs. Barker Haywood, Mr. Ernest Haywood, Mr. and Mrs. W. S. Birch, Mrs. G. T. Farmer, Mr. and Mrs. J. A. Meeker, Mr. and Mrs. Charles I. Root, Mr. Archibald Thomson, Mr. Walter Thomson, Mr. and Mrs. James H. McGraw, Mr. and Mrs. Charles G. Phillips, Mr. and Mrs. John Reid, Mr. W. R. Moore, Mrs. Frederick Chase, Mr. and Mrs. A. D. Juilliard, Mrs. George E. Dodge, Mr. and Mrs. Robert D. Seward, Mr. F. A. Hoyt, Mr. and Mrs. A. H. Hood, Mrs. W. T. Graham, Mr. and Mrs. Francis P. McLeod, Mrs. M. M. Armstrong, Mr. H. M. Beiding, Jr., Mr. Frederick G. Lee, Mr. J. C. Carrigan, Mrs. G. F. Hawley, Mr. and Mrs. Charles H. Smith, Mr. Leroy M. Taylor, Mr. and Mrs. J. K. Johnson, Mr. and Mrs. E. B. Close, Mr. William S. Sheehan, Mr. and Mrs. F. G. Wyley, Mr. Robert R. Rowe, Mr. Harold R. Gray, Mr. S. P. Taylor, Mrs. Walden Root, Mr. and Mrs. Hugh J. Chisholm, Mr. and Mrs. W. S. Bristow, Mr. William J. Hyde, Mrs. Richard Hyde, Miss Lillian Hyde, Miss Louise Hyde, Mrs. William Sweet, Mr. and Mrs. J. H. Townsend, Mr. and Mrs. J. C. Mengel, Mr. and Mrs. J. F. Zimmerman, Mr. William J. Sullivan, Miss Edith R. Lippincott, Mrs. Joseph M. Morrison, Miss Lillie Morrison, Mr. and Mrs. George S. Baldwin, Mrs. George F. Fiske, Mr. and Mrs. Harold J. Gross, Mrs. Samuel Thomas, Miss M. A. Townsend, Mrs. D. E. H. Wells, Miss E. L. Jones, Mr. Thomas E. H. Curtis, Miss Harriet L. Curtis, Mr. and Mrs. Edwin McClellan, Mr. and Mrs. Otis Northrop, Mr. and Mrs. A. E. Mitchell, Mr. O. B. North, Mr. and Mrs. Lewis M. Harris, Mr. and Mrs. Samuel Cochrane, Mr. and Mrs. J. R. Johnson, Mr. Robert Sullivan, Mr. and Mrs. E. H. Marshall, Mr. and Mrs. John J. Randall, Mr. and Mrs. E. S. Randall, Mr. and Mrs. J. H. Townsend, Mr. and Mrs. James E. Raney, Mr. Paul Raney, Mr. and Mrs. Edward Clark, Miss Clark, Mr. and Mrs. George E. Clay, Miss Edna Clay, Mr. G. Hunter Clay, Mr. and Mrs. George W. Sturges, Mr. and Mrs. Dewitt Weed, Mrs. P. L. Underwood, Mr. and Mrs. H. W. Hutchinson, Mrs. Walter E. Thompson, Mr. and Mrs. Vernon H. Brown, Mr. and Mrs. Willard S. Brown, Mr. F. W. Davis, Jr.,

Mr. H. D. Gibson, Mr. and Mrs. William C. Duncan, Mr. and Mrs. Albert Stakes, Mr. William Van Anden, Mr. Frederick P. Clarke, Mr. and Mrs. Frank J. Watson, Mr. and Mrs. J. D. Johnson, Mr. Arthur Johnson, Mr. J. E. Durham, Mr. and Mrs. S. L. Schoonmaker, Mr. Frederick C. Inman, Mr. and Mrs. B. B. Owen, Mrs. J. P. Drouillard, Miss Beatrice Butler, Mr. Herbert N. Fell, Mr. and Mrs. R. S. Townsend, Mrs. William Pollock, Mr. William H. Butler, Miss Gladys Berry, Mr. and Mrs. B. S. Harmon, Miss Alice Dean, Mrs. James R. Keeser, Miss Ethel Keeser, Miss Grace Keeser, Mr. H. L. Roose, Mr. and Mrs. A. V. Benson, Mr. Frank D. Shaw, Mr. Frank D. Shaw, Jr., Mr. Charles G. Shaw, Jr., Mr. and Mrs. T. H. Muir, Mrs. G. W. Robson, Miss Alleen Robson, Mrs. E. C. Sheppard, Mr. and Mrs. John C. Howard, Mr. George T. Roberts, Mr. and Mrs. M. G. Chase and Mr. and Mrs. E. W. Summers.

St. Augustine, Fla.—Late arrivals: Mr. and Mrs. W. H. Noyes, the Misses Noyes, Miss A. G. Kortright, Mr. James S. Bell, Jr., Mr. James S. Bell, Mr. and Mrs. W. L. Carpenter, Miss Lela Carpenter, Mr. and Mrs. R. E. Hunt, Major Benjamin F. Rittenhouse, U. S. A., retired, and Mrs. Rittenhouse, Mr. Leslie Sutherland, Mrs. Leslie Sutherland, Miss Leonia Sutherland, Mr. and Mrs. C. P. King, Mr. William Hooker Attwood, Mr. and Mrs. B. T. Southack, Mr. and Mrs. Richmond Levering, Miss C. L. Cooke, Miss H. K. Cooke, Mr. and Mrs. John D. Beals, Mr. and Mrs. J. M. Converse, Mr. Charles K. Bispham, Mr. and Mrs. W. A. Dickey, Dr. and Mrs. E. W. Andrews, Dr. and Mrs. E. T. Andrews, Chicago; Mr. and Mrs. W. D. Chester, Pittsburg; Mr. and Mrs. Wallace Blair, Mrs. William Whyte, Mr. William Whyte, Jr., Mr. and Mrs. Jacob Kline, Mr. E. G. Chandler, Miss Gertrude Chandler, Mr. C. W. Beach, Miss Ella Beach, Mr. Albert A. Wray, Mr. and Mrs. M. E. Emery, Miss M. V. Dunham, Mr. F. G. Ward, Mrs. W. D. Carter, Mr. John Price Wetherill, Mrs. Wetherill, Mr. and Mrs. Graham Wood, Mr. and Mrs. Grant Walker, Mr. and Mrs. A. D. Juilliard, Miss Juilliard, Mrs. George E. Dodge, Mr. and Mrs. Willard S. Morse, Mr. and Mrs. William H. Gelshenen, Mrs. R. J. Luckey, Mrs. L. B. Deveau, Mr. and Mrs. B. H. Brewster, Baltimore; Mrs. F. W. Belknap, Mrs. M. H. Waite, Mrs. H. H. Newberry, Mr. and Mrs. Samuel J. Watson, Mr. and Mrs. James M. Hutson, Mr. and Mrs. L. Q. Lowell, Mr. and Mrs. L. W. Wyman, Mr. and Mrs. N. C. Bryant, Miss Davis Bryant, Mr. and Mrs. T. D. Carpenter, Mr. and Mrs. J. S. Kelley, Mr. and Mrs. B. F. Rittenhouse, Mr. and Mrs. B. Franklyn Dawson, Mr. and Mrs. John Furgeson, Mr. W. M. McNichol, and Mr. V. de P. Henderson.

FOREIGN TRAVEL

Bermudian.—Sailing Wednesday, Feb. 16.—Miss W. E. James, Mr. and Mrs. Albert Lee, Mr. and Mrs. F. W. Roche, Miss Anna Seaman, Mr. and Mrs. O. G. Villard, Mrs. Alfred Weller, Mr. H. W. Willard, Mrs. H. K. Wood, Mr. and Mrs. F. P. Benedict, Mrs. H. L. Beakes, Mrs. Martin H. Glynn, Miss Constance Holt and Mr. and Mrs. F. M. Ives.

Campania.—Sailing Wednesday, Feb. 16.—Mrs. H. W. McKay, Mr. and Mrs. John Parkinson, Jr., Mr. Frederick Phillips, Mr. R. D. Scott, Mr. R. C. Struthers, Mr. and Mrs. Frederick W. Willis, Mrs. Francis Dana Winslow, Miss Margaret Winslow, Dr. and Mrs. Stephen S. Wise, Mr. Douglas Alexander, Mr. Joseph Barron, Mr. W. H. G. Bates, Mr. and Mrs. Henry G. Bishop, Mr. J. W. Champion, Mrs. A. B. Chandler, Mr. Henry Coventry, Mr. G. H. Littlefield, Mr. James Minnes and Mrs. A. Prescott Morris.

Cedric.—Sailing Wednesday, Feb. 16.—Mr. and Mrs. Thomas M. Evans, Miss Eleanor Evans, Mr. and Mrs. James Carey Evans, Mrs. T. W. Folsom, Mr. and Mrs. Frederick de P. Foster, Mr. Conrad Goddard, Mr. and Mrs. F. M. Goddard, Mr. and Mrs. L. A. Goddard, Mr. and Mrs. F. S. Gorton, Mr. A. S. Gouvea, Acting Consul General for Portugal in New York; Dr. and Mrs. J. C. Greenway, Mr. and Mrs. V. B. Hale, Mr. and Mrs. F. L. V. Hopkin, Mr. Howard James, Miss Eleanor Blodgett, Mr. Samuel T. Bodine, Mrs. Thomas S. Bradlee, Mr. and Mrs. J. Stuart Brown, Miss Lillian Brown, Master Lawrence Brown, Lieutenant Colonel Jeffrey Burland, Mrs. D. C. Cameron, Miss Mary de Peyster Carey, Mrs. C. M. Chester, Jr., Miss Marie C. Chester, Miss Virginia Z. Chester and Miss Hannah Cobb.



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PENNSYLVANIA RAILROAD



Bulletin.

The Easter Seashore Parade

March 27 is Easter Day—and the seashore calls.

Time was when milady displayed her newest in gowns, hats and lingerie first on Fifth Avenue in the hour after morning service Easter Day.

Today, she joins the great throng of promenaders on the Boardwalk at Atlantic City in the Easter Parade, which presents, in kaleidoscopic profusion of color, all that is chic and best in Spring attire.

And in the great hotels of Atlantic City and Cape May milady, with her attendant train of cavaliers, will reign supreme during the weeks of the penitential season, and emerge, like the butterfly chrysalis, a marvel of radiancy on Easter Day.

Atlantic City and Cape May are almost near neighbors to New York by the fast train service of the Pennsylvania Railroad.

Two through express trains run from New York to Atlantic City every week day, with additional trains at Easter time.

Excellent connection may be made to both Atlantic City and Cape May via Philadelphia and the several routes to the seashore leading from that city.

Pullman reservations to either of these resorts during the Lenten and Easter seasons should be made early.

ART NOTES

EXHIBITIONS NOW ON

New York. Macbeth's. Landscapes by William Sartain and Whistler's picture, "The Fur Jacket." Until March 20.

Gimpel and Wildenstein's. Drawings by old masters.

Tooth's. Old colonial English engravings after Reynolds, Hoppner, Romney, etc.

Keppel's. Etchings by the American artists, Herman Webster and Caldwellader Washburn.

Knoedler's. Portrait drawings by Albert Sterner. Until March 4th.

Ehrich's. Paintings by British masters of the eighteenth century.

Lenox Library. Collection of book-plates and mezzotints in color by E. G. Stevenson.

Astor Library. Illustrations of iron work of the Louis xv and xvi periods.

Baltimore. Mr. Walter's private gallery. Opening Wednesdays and Saturdays until April.

Denver. Artists' Club. Sixteenth annual of paintings, sculpture and drawings. Until March 15.

Indianapolis. Mark Herron Art Institute. Works by the Society of Western Artists. During March.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and fifth annual of oil paintings and sculpture. Until March 20.

Washington. Congressional Library. Collection of lithographs illustrating its development in different countries during the last hundred years.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Eighty-fifth annual of the National Academy of Design. March 11 to April 17.

Fine Arts Gallery. Forty-second annual of the American Water Color Society. April 24 to May 22. Exhibits received April 15 and 16.

Metropolitan Museum. Special loan exhibition of works in color by Whistler. March 15 until May.

Cincinnati. Art Museum. Works by the Society of Western Artists. During April.

New Haven. Curtiss Gallery. Tenth annual of the New Haven Paint and Clay Club. March 8 to 31.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. April 28 to June 30. No exhibits received after March 23.

AUCTION SALES

New York. Mendelssohn Hall. The Charles T. Yerkes collection of paintings, April 5, 6, 7 and 8. On view at the American Art Galleries from about March 22.

GOSSIP.

THE sale dates of the art collections belonging to the late Charles T. Yerkes have now been definitely announced by the American Art Association, and the principal items consisting of paintings and rugs, will be exhibited at its galleries for about two weeks in advance. Interest naturally centers in the 300 paintings which, almost without exception, are fine examples by celebrated masters—a few of the most noted being "Philemon and Baucis," "The Resurrection of St. Lazarus," and two portraits, by Rembrandt; "The Violin Player," and three other paintings by Franz Hals; "The Grand Canal at Venice," by Turner, and a portrait of Lady O'Brien, by Sir Joshua Reynolds.

The opening exhibition in the new Metcoss Galleries at Fifth avenue and Forty-fifth street, New York, was one of exceptional interest, consisting of twenty-two works by J. W. Dewing, A. H. Thayer, D. W. Tryon, and J. A. McNeill Whistler, loaned from the private collections of Mr. Charles L. Freer and Col. Frank J. Hecker, of Detroit.

In the new galleries of Gimpel and Wildenstein may now be seen a collection of drawings by the early masters, which contains some remarkable examples. One sketch of the head of a young man, three and one-quarter inches square, done in red chalk by Leonardo da Vinci, is held at \$6,000, while another drawing—a study of Christ and the Two Apostles, by Rembrandt, and only eight by ten inches, has been sold for \$15,000. Other works are by Titian, Murillo, Botticelli, Raphael, Vanni and Barocci.

In the monthly bulletin of the Metropolitan Museum of Art announcement is made of an exhibition of oil paintings and pastels by Whistler, to be opened about March 15, and to remain on view until May. Among the works promised are a half dozen or more to be loaned by Charles L. Freer, four by Richard A. Canfield; seven pastels of Venetian scenes, by Col. Frank J. Hicker; "Falling Rockets," by

Mrs. Samuel Untermyer, and others by private collectors, the Boston Museum and the Brooklyn Institute. Several exhibitions of black and whites by Whistler have been held in New York, but this will be the first of his work in color.

The memorial exhibition of works by Benjamin C. Porter, held at the Brandes Gallery, under the auspices of the National Academy of Design, consisted of twenty-seven portraits loaned for the occasion. Mr. Porter was particularly happy in portraying women and children, although one of his best known works is a portrait of the late Cornelius Vanderbilt, which was also in this display. Among the other portraits were those of Mrs. William C. Schermerhorn, Mrs. Lorillard Spencer, Mrs. Abraham S. Hewitt, Mrs. Charles B. Alexander, Miss Mary Alexander, Lady Cheylesmore, Mrs. Lloyd Bryce, Mrs. R. Fulton Cutting and daughter, Miss Marie Winthrop, Mrs. John E. Alexandre, Miss Vivien Gould, Mrs. Moses Williams and son, Miss Margaret Schieffelin, Master Sydney Porter, Mrs. Benjamin C. Porter and Mrs. Kingdon, the mother of Mrs. George J. Gould.

The latest statue placed in the National Hall of Fame, at Washington, is that of General Lew Wallace, by Andrew O'Connor. It is the gift of the State of Indiana. Two other statues soon to be installed as gifts of the State of Iowa are those of Senator Harlan, by Miss Nellie Walker, of Chicago, and of Governor Kirkwood, by Mrs. Vinnie R. Hoxie, of Washington.

FASHION DESCRIPTIONS

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LEFT FIGURE.—Dress of dark pongee with a long skirt. The bodice is trimmed with tiny ruffles of white hem stitched batiste. The detachable collar is also of batiste and is finished with a black velvet band and bow.

MIDDLE FIGURE.—Tailored suit of a light weight serge. The skirt is trimmed with stitched bias folds of cloth and the short, fitted jacket fastens with olives and loops. The hat is a real Panama, with a soft silk scarf around the crown.

RIGHT FIGURE.—An attractive model in white rajah, embroidered with heavy white silk. The belt is of buckskin and the hat is a white straw trimmed with gros grain ribbon.

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UPPER LEFT.—Large sailor effect of novelty braid. Several quills are passed through the crown, lying flat on the hat. Facing of velvet, with a large flat bow on the under left side. The color is cerise.

UPPER RIGHT.—Louis xv model with a crown of cream lace over rose-colored silk. At the front is a bow of Watteau blue velvet ribbon, and at the side and back is a mass of tiny pink moss rosebuds.

MIDDLE.—Large model, which drops at the front and back. Around the crown is an ostrich amazon, and two Nacre blue roses are placed at the edge of the left brim.

LOWER LEFT.—Turban effect of tan Milan with a broad band and bow at the back of emerald velvet ribbon. At the left of the front is placed a hand-embroidered ornament.

LOWER RIGHT.—Bicorne faced with black Chantilly lace over pink. Around the crown is draped black lace over pink satin; a large rosette of flowers is placed a little to the left of the front.

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UPPER LEFT.—Hat of cream Milan straw with a rolling brim turned up at the left side of the front and trimmed with pink roses and violets.

UPPER RIGHT.—Rolling brim sailor of cream colored Milan straw trimmed with white gros grain ribbon, white wings and breast.

MIDDLE.—Hat of white Japanese straw. Around the crown is a swirl of dotted white silk, and a large pompom of white swansdown is placed at the front of the upturned brim.

LOWER LEFT.—Of cadet blue straw with a large double twist of black maline around the crown and black ostrich tips at the left side of the back.

LOWER RIGHT.—Hat of fancy black straw turned up at the left side with a black and white feather fancy.

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A Clear Complexion Vigorous Health



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TO HAVE OR NOT TO HAVE these priceless gifts is for each woman to choose. Nature intended every woman to enjoy these possessions. The woman who does not is abnormal and unnatural. Health is normal; ill-health is abnormal. Beauty is normal; ugliness is abnormal.

Do not think that the attainment of health and beauty is a matter of good luck, or of "being born so." I have exploded this fallacy, both in my own experience and in that of innumerable

pupils. I was deformed in childhood; doomed as it seemed, to a life of misery. However, I willed otherwise. I believed in Nature's power to remedy unnatural physical conditions. If I am now, as they say, the most perfectly developed woman in the world, I owe it to my studies and training.

The possession of **HEALTH AND BEAUTY IS A GUARANTEED CERTAINTY** to those who follow my instructions. I am proving this every day to hundreds of women who are doing so. I do not fail in one single instance. Glowing letters of praise are arriving by every mail.

If you are too thin—too fleshy—if your bust is undeveloped or unshapely—if your complexion is sallow—if you are tired or languid—in short, if you are in any respect not as Nature intended you to be, I can be of great help to you. No matter what your condition, I will absolutely guarantee to make your figure beautiful and perfect, improve your complexion, and give you faultless health. What I have done for myself I can also do for you.

SEND FOR MY BOOKLET

I want to send every woman my educational booklet, "HEALTH, BEAUTY, AND HAPPINESS." It will tell you what my course of instruction consists of and what it will accomplish. It will be sent free to anyone who will send 4c. in stamps to cover postage.

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The Maison Bernard therefore extends to its patrons all the advantages of a personal selection from the modistes of the Rue de La Paix—and better—for the hats shown here are the approved models for the coming season, insuring to our customers smartness, distinction and absolute conformity to the advanced modes in millinery.

In addition to the French models, the work
of our own talented designers awaits the in-
spection of those who delight in charming hats

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La Mira Hair Coloring

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It restores the original color PERMANENTLY—preserves all the hair's healthy, NATURAL gloss—cannot be detected under the strongest light.

ONE application of La Mira does the work. Shampoo your hair—brush it—rub it—La Mira will not wash off, rub off, crack nor fade.

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Don't hesitate. Use La Mira and restore your gray, faded or bleached hair to its youthful color and beauty.

La Mira comes in Black, Brown (dark, medium, light), Auburn (dark or light). Special shades made to match samples of hair. Easily applied. Contains no metallic ingredients. Has no odor. Is not sticky nor greasy. Price, \$2.00 per bottle, sent prepaid anywhere in the United States.

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before and after any motor trip, shopping trip or other outdoor excursion. The result is a perfect complexion—pores free from dust and dirt—skin always smooth and velvety.

Luxuria's wonderful properties as a skin cleanser and beautifier have made it the standard toilet preparation of its kind. It removes every cause of irritation, invigorates, preserves the skin's youthful texture. Delightful to use—unfailing in beneficial results.

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WHAT THEY READ

MEMORIES OF FIFTY YEARS. BY LADY ST. HELIER (MARY JEUNE), WITH ILLUSTRATIONS. LONDON: EDWARD ARNOLD. 1909. \$3.

LADY ST. HELIER has given her volume the same title as that of an American book, published thirty years ago or more, and too little known. As Lady Jeune the author of these memoirs was known to almost every important resident of London and to nearly all celebrities who visited the city. She had been widely known also as a hostess when she was the wife of Col. Stanley, and now that her husband has a peerage, she is still a figure of importance in the social world of London. Lady St. Helier's earlier chapters are concerned with the glories of her own family, and with the social relations of her mother and her grandmother. Another chapter deals with Col. Stanley's first-hand observation of Paris during the siege and under the Commune, a most interesting and significant portion of the book, for conservative though he was, he tried to look at the social manifestations of the time with impartial eyes. Beginning with the chapter entitled "London in the Sixties" the personal part of the author's narrative takes on great interest. It is noticeable that the author does not obtrude her personality upon the reader, so that the book is really in very small measure autobiographical either by accident or intent. There is no such naive and involuntary self-revelation as appeared in a recent volume of memoirs by a London woman of American birth. Lady St. Helier's chapters on Utah and Nevada, and on her journey across this continent, are full of interest for Americans, though she seems hardly to have made the most of her opportunities. Her account of her hot bath in Nevada, when her husband, who stood guard in front of the ill-protected bath house, merely curtained from the street, with her clothes in his hand, and left her absolutely alone for an embarrassing five minutes, is most diverting. The lady surely misinterprets Mormonism when she ascribes polygamy to the difficulties presented to wealthy Mormons by the servant problem.

Of anecdote the volume is not profuse, nor is it distinguished for epigram. Amusing enough, however, is the account of the great public character who had, to the pleasure of some and the embarrassment of others, fulfilled all his dinner engagements for a fortnight a week ahead of time. Lady St. Helier's chapter on her American guests is full of personal interest for readers in this country. It includes a characteristic letter from Mr. Roosevelt, and several from John Hay. The author's tribute to Ambassador Bayard is well deserved and most discriminating. She quotes a pleasant rhyme of Mr. Lowell's in accepting an invitation to dinner.

It is such books as this that indicate to our merely wealthy and luxurious society how much richer intellectually is that great social life of London, which has come to include almost everything of distinction in all walks of life. The discordant note, however, sounds in the fact that one feels that this vast society of all the talents demands above everything else to be amused. A glimpse of it would be entrancing, enslavement to its exactions would be deadly.

THE CRIME OF THE CONGO. BY A. CONAN DOYLE, AUTHOR OF THE GREAT BOER WAR, ETC. DOUBLEDAY, PAGE & CO., NEW YORK.

Leopold of Belgium is dead; the bishops of his kingdom have proclaimed him a promoter of Christian civilization; his fellow monarchs, who in life avoided him as the wickedest of kings, have attended his funeral; his latest mistress with his children, legitimated by a morganatic marriage, has been sent out of the country; his disinherited daughters are striving to get hold of his blood-stained millions, and here is Conan Doyle's book to tell the awful truth about Leopold's administration in the Congo. The story here told in something like completeness is what has leaked out piecemeal through many channels, plus evidence of the most convincing character that Leopold's crimes against the blacks of the Congo are unparalleled in modern history. Enslavement, torture, slow starva-

tion, deliberate murder, mutilation, and every form of horror have marked the administration of the Congo. Meanwhile the agents of the King have been everywhere corrupting the press, misrepresenting the facts, doing all that money and unblushing effrontery could accomplish to distort the truth. English land-hunger and jealousy were represented as accountable for the stories of Leopold's barbarities in the Congo, but Sir Conan Doyle shows that men of many nations have told the same tales of horror. Rivalry between Catholic and Protestant missions has been alleged as the cause of misrepresentation to the injury of Leopold's fame, but Sir Conan shows that missionaries of both great Christian communions and of several nations agree in denouncing the crimes that have been committed against the blacks of the Congo in the furtherance of Leopold's self-enriching policy. It is a sickening story, and if the new King of Belgium does not promptly join with his cabinet and parliament to reform the administration of the Congo the civilized world cannot long refrain from interfering. The book is published in a cheap paper edition to insure it a wide circulation, and such it deserves.

TRANS-HIMALAYA: DISCOVERIES AND ADVENTURES IN TIBET. BY SVEN HEDIN, WITH 388 ILLUSTRATIONS FROM PHOTOGRAPHS, WATER-COLOR SKETCHES, AND DRAWINGS BY THE AUTHOR, AND TEN MAPS. IN TWO VOLUMES. THE MACMILLAN COMPANY. \$7.50 NET.

Hedin, the indefatigable, tells the story of his triumphant march through the region marked "unexplored" on the latest British maps of Central Asia, in two noble volumes that are worthy to embalm so adventurous a narrative. He learned at Simla, the British Indian summer capital, that the Home Government had sent instructions forbidding the Indian authorities to allow them to enter Tibet by way of the Indian frontier. Accepting what was perhaps not altogether a disappointment, the explorer took himself out of the British possessions and then made for Tibet by way of a route over which British-Indian officials had no authority. He went with the good will of the very men whom the Home Government's orders constrained to forbid his adventure from their side of the border.

What Dr. Hedin had before him was a journey of many hundred miles through a land from which he knew he would probably be expelled by the local authorities, where he might encounter murderous robbers, and by way of table lands and mountain passes from 10,000 to 19,000 feet above sea level, where food for man and beast was scant and often entirely lacking, where the climate was cruelly cold and stormy in spring, autumn and winter, where death in many disguises lurked for man and beast. He went with a small army of pack animals and men, some of the latter wild and perhaps vicious, and all or nearly all strangers. There were times when he encountered a temperature of 40 degrees below zero, and weeks together when the thermometer was rarely much above freezing. His beasts died by the score, and on the return journey he was forced to use sheep as pack animals. By this time he had disguised himself as a Tibetan, in strange garments and with painted face. Some of his escort he sent back because they attempted exactions beyond their contract, and several of the most faithful died. He himself was seriously ill more than once, and the expedition was twice ordered out of the land. Even under the latter circumstances, however, the explorer found the authorities of Tibet always courteous and considerate.

Dr. Hedin's account of his life at Shigatse, the seat of the Tashi Lama, is perhaps the most interesting part of his book. Here he attended a marvelous religious ceremony, freely visited and sketched points of interest in the town and the monastery, and had an interview of three hours with the Tashi Lama himself. He stood outside a little stone chapel or cell where at that moment there lived in total darkness and silence a holy man who had entered three years before under vow to remain thus for the rest of his life. A predecessor of this man had remained immured for sixty-nine years, and then upon his indicating his wish to be taken out he emerged to the light of day a most pitiful



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object, shrunken to the dimensions of a child, dull, blind, veiled in long white hair. The man of action is moved to speculate upon the sensations and thoughts of the newly immured anchorite, and this flight of sympathetic imagination is not the least noteworthy passage of the book.

These two volumes tell in a popular way the adventures of the explorer, and indicate in a general fashion the scientific fruits of the expedition, but he is to tell exhaustively of the latter in a learned technical way. As a narrative of adventure the book has great interest, but it also has grave defects by reason of the author's persistent lengthening of the story by the unnecessary use of dialogue, and by reason of his almost perverse fondness for that timesome form, the historical present. His sketches of character are often humorous, and sometimes happily crisp and pungent. Interesting as is his large photograph of the Tashi Lama, we cannot read in it all the fine things that Dr. Hedin saw in the subject during their long interview, and a smaller picture, showing the head on a relatively large scale, is even less convincing as to the sweetness and nobility of the Tibetan pope's countenance.

THEY AND I. By JEROME K. JEROME, AUTHOR OF THREE MEN IN A BOAT, IDLE THOUGHTS OF AN IDLE FELLOW, SECOND THOUGHTS OF AN IDLE FELLOW, ETC. FRONTISPICE BY E. A. POUCHER. DODD, MEAD & Co. \$1.50.

Mr. Jerome's new humorous book is characteristic of the author and of course amusing. Those indicated by "They" of the title are the real or hypothetical children of the "I," young persons of varying ages, most of them beyond childhood, but short of marriage. They tease, bully, patronize and ridicule their father, as is the way of young folks in the present generation, and the good man seems to enjoy all this at their hands, as is also the way of fathers. Setting and characters in the book are English, but much of the humor has a strong American flavor, as for example, the eloquent account of the errant masculine collar button. We are persuaded that Mr. Jerome is one of the Englishmen to see the point of the American story about the cow and the collar button. It will be recalled that an autopsy on the cow showed a collar button in one of her many stomachs, whereupon the casual American, to the bewilderment of the Englishmen present, asked, "How'd she get her head under the bureau?" One of the most agreeable passages in the book is the author's account of a dinner which included half a dozen portentous celebrities, and which was insufferably dull, because each insisted upon talking about the other's specialty, until a woman who had begun life in a Bowery music hall began to talk about herself and enchanted the whole company. Mr. Jerome's book has no dull pages, and it is not only humorous, but something more.

THE HUNGRY HEART. By DAVID PHILLIPS. D. APPLETON & Co. \$1.50.

The author of "Old Wives for New" has again dipped his pen in somewhat muddy ink to grapple with a phase of the sex problem. "The Hungry Heart" is the story of a priggish, scientifically inclined husband and a pretty wife who craved constant attention. Richard Vaughan devoted the greater part of his time to chemical experiments, in which he often had the assistance of a friend who was finally invited to take up his residence in the country house where the oddly assorted couple had gone to live. Even motherhood did not suffice to appease the peculiar heart hunger of Courtney, so when the handsome Basil Gallatin, with a subtle understanding of the domestic situation, began to openly admire the neglected spouse, it wasn't long before the two were enmeshed in the toils of a dangerous liaison, from which indeed the cowardly, weak-minded Basil would, but apparently could not, extricate himself while there was yet time. Finally, the stupidly oblivious Vaughan had the unpleasant facts literally forced upon his comprehension, and after sternly and bitterly rebuking his erring mate, went to Europe so as to leave a clear field for divorce proceedings. Returning home a year later the ex-husband found a repentant Courtney, and having meanwhile reached a proper realization of his own shortcomings, wooed again the mother of his child.

The story is made unconscionably long with frequent and tedious discussions about love and kindred matters, although there

are a few highly dramatic moments which are effectively treated by the author. Possibly Mr. Phillips intended to preach a deep and moving sermon, but if so, we fear he has not "made good." At all events, on the whole we have found "The Hungry Heart" as prosy and unconvincing as it is unsavory.

THE MOCCASIN RANCH: A STORY OF DAKOTA. By HAMLIN GARLAND, AUTHOR OF THE CAPTAIN OF THE GRAY-HORSE TROOP, MAIN-TRAVELLED ROADS, ETC. HARPER AND BROS. \$1.

Mr. Garland's conception of art, and a pretty sound conception it is, forbids him to philosophize upon his plots or characters. His intent is to take a bit from human life as he sees it, and make it live for the reader as truth. Temperamentally he is incapable of seeing life as a comedy; it appears to him with a large tragic element, or perhaps as it appeared to the Greek tragedians, as a play in which the characters are puppets and the moving hand is fate inexorable. So we have this tale of men and women, set against the realistic background of pioneer life in the far west which Mr. Garland knows so well to depict. His people are live human beings, and the land they live in is brought before the reader with masterly realism. The story is such as to make one think, and Mr. Garland has the double purpose of showing human life at his own angle of vision, and prodding the lazy reader with the goad of thought. In other words, it is a problem story, and those who do not think it through will finish it with the feeling that the author means that we shall conclude that a woman should cling not to her lawful husband of a dozen years, but to the father of her unborn child. After that those who think a little further, those who know something of the male animal as he is commonly constituted, will fall to wondering how far Mr. Garland had it in mind to suggest the further problem as to the relative safety and happiness of a woman in the long run with a somewhat dull and far from strong, but kind and loyal husband, or with the dashing, strenuous, brilliant man who is reputed to make love at convenience to anything feminine between the ages of sixteen and sixty. No doubt Mr. Garland's intent is purely artistic, but for the reader who does not think far enough this admirably executed little story will seem another assault upon conventional marriage.

SAILORS' KNOTS. By W. W. JACOBS. ILLUSTRATED BY WILL OWEN. CHARLES SCRIBNER'S SONS. \$1.50.

Mr. Jacobs exhibits his gift as a farceur in a dozen stories that have to do with his favorite characters—the sailor, old and young, the sharp-tongued wife, the smart young lover, the confidence man of many varieties, and other such dramatic personae as inhabit or frequent the port of London. One has an acute moment of foreboding after the first story of the new book that the author will be unable to shake off his old obsession of the man who has lost his clothes, but he does manage to find other motifs for most of these tales, and the adventures of the young man in "Deserted" after he has been persuaded to burn his military uniform and don a coat of brown paint and a leopard skin are funny enough. As usual Mr. Jacobs's girls fall in love with an ease gratifying to masculine vanity, and he has the art to drop for half an instant the tone of pure farce which runs through his stories when he shows the girl in yielding mood. He is far too clever, however, to give his readers anything more than a fleeting glimpse of sentiment, and the comic mask is back upon the narrator's face before one is quite sure what has happened. How Mr. Jacobs keeps up his inventive powers it would not be easy to guess, but certainly this volume of stories has sufficient freshness, and it will not disappoint his admirers.

THE LAND OF LONG AGO. By ELIZA CALVERT HALL, AUTHOR OF AUNT JANE OF KENTUCKY. ILLUSTRATED BY G. PATRICK NELSON AND BEULAH STRONG. BOSTON: LITTLE, BROWN & Co.

Not even the dialect of Aunt Jane, who reappears in this book, can rob these truly delicious sketches of their charm and power. The stories are concerned with Kentucky of the last century's mid quarters, and they come to us in the guise of Aunt Jane's "recollections." Aunt Jane herself is a

(Continued on page 56)

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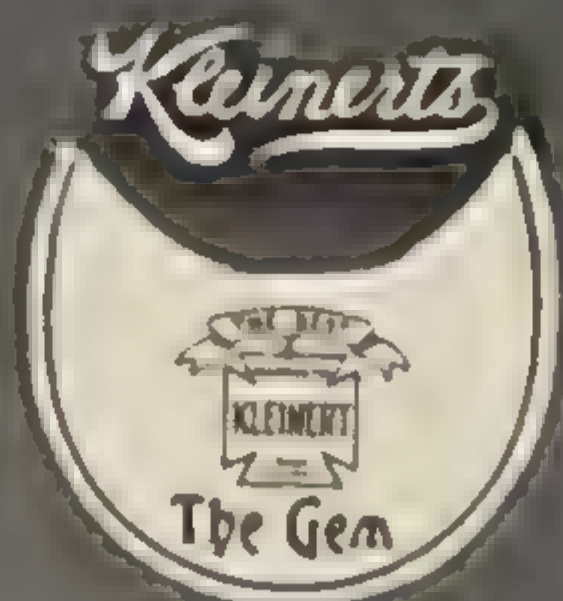
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woman of force, sense, penetration and wide human sympathy, and she manages to make the reader accept her point of view. She idealizes the Kentucky aristocrat, but no matter for that! Whatever the crudities of Kentucky, that state has a distinct character of its own, and it has grown a sturdy race of men and women. It is of these men and women that Aunt Jane relates her stories, of their loves and sorrows, politics, religion, marriages, births and deaths. There is an abounding quaint humor in her talk, but rarer still there is pathos that touches and moves. The chapter entitled "In War Time" is rich with this moving pathos, and it throws a most illuminating light upon the position of Kentucky at the opening of the Civil War. When the author speaks in her own person she expresses herself with ease and charm. She has a delightful passage upon the wild odors of a Kentucky landscape, and she is most happy in the bits of comment and description with which she fills out and annotates the tales of Aunt Jane. There is an amazing freshness and sweetness in this extremely human book of rural sketches. The illustrations vary in quality, but most of them have a homely charm that fits well with the text.

FELICITA: A ROMANCE OF OLD SIENA. BY CHRISTOPHER HARE, AUTHOR OF DOWN THE VILLAGE STREET, AS WE SOW, ETC. WITH FIFTEEN ILLUSTRATIONS FROM PHOTOGRAPHS. FREDERICK A. STOKES COMPANY.

Mr. Hare's little romance is of the time of St. Catharine and the Babylonish captivity. His text is framed in conventional decorations that occupy the margins of the pages, and the fifteen photo-engraved illustrations show some of the famous buildings and pictures that play a part in the tale. The spirit of Siena in the days of the wonderful St. Catharine was one hardly to be matched there or elsewhere at any other period in the world's history, for then it was that the noblest youths of a warlike community, under the influence of the dyer's daughter, often gave up the world for the cloister. The story turns upon the question of duty between the world and the cloister, as presented to such a youth. In spite of the difficulty inherent in the plan of the story, which belongs to the series "Little Novels of Famous Cities," Mr. Hare has managed to give his personages a genuine interest, and his readers are likely to lay the book down with the determination to know more of Siena, and Siena's marvelous saint, and the singular society of the little Italian city in the mid-years of the fourteenth century.

THE PRODIGAL FATHER. BY J. STORER CLOUSTON, AUTHOR OF THE LUNATIC AT LARGE, A COUNTRY FAMILY, ETC. NEW YORK: THE CENTURY COMPANY. \$1.50.

In spite of Charles Lamb's opinion that the perception of a joke could penetrate the Scotch brain only by the operation of trepanning, we get a great deal of excellent fun from Scotland, and some of the best and newest is embodied in Mr. Clouston's delightful book. Scotch it is, this book, as the smokiest product of the Highland stills. Every character save one is true to the rocky soil ayont the Tweed, but with variety. Scotch respectability stalks through the book in the person of the "junior partner." Scotch vigor shows in that of the Prodigal Father himself, Scotch winsomeness charms the reader in the lovely Jean, and all the virtues, great and small of the Scotch people, appear in other characters. The atmosphere of the story is even more Scotch than the characters themselves. One sees the ponderous respectability of the dwelling in which part of the scenes are enacted, the austerity of the law offices where the Prodigal Father and his prematurely old junior partner conduct a solid business, the clean, quiet streets of Edinburgh under the gray light of the Northern winter. From beginning to end the story is full of charm and interest, and the tang of it fairly bites the tongue of the reader.

VITAL ECONOMY: OR HOW TO CONSERVE YOUR STRENGTH. BY JOHN H. CLARKE, M.D. NEW YORK: A. WESSELS. \$1.

No matter how good or bad the hygienic advice contained in Dr. Clarke's little book, the mere reading of it is enough to cure many ills, for its humor is so delicious as to keep the reader laughing at every page.

Mr. Chesterton and the other British humorists will have to look to their laurels if Dr. Clarke decides to enter the field of general literature. It is explained in the preface that the book is primarily intended for those who by reason of age or infirmity, permanent or temporary, are deficient in vitality. Such persons he thinks may easily overdo the matter of bathing, exercise, and fresh air treatment. In other words, no one of these excellent things is good for everybody at all times, and most of them at certain times are bad for anybody. The daily soap and water bath is not only unnecessary to cleanliness, but may even be unfavorable to it; some persons wash and scrub themselves dirty. Stimulants, such as alcohol, coffee, tea, and tobacco, if such it may be called, should be disused when they begin to be felt a necessity. On the whole Dr. Clarke disapproves more strongly of tea than of coffee, and rates it as perhaps as dangerous as alcohol. Here is a sample of the pleasant humor with which Dr. Clarke writes:

"There are a number of innocent methods of shuffling off this mortal coil, and among them each individual has a well-recognized range of choice. If A likes to contract a mortal disease by excluding fresh air from his dwelling, it is not B's business to endeavor to save his life by forcibly or surreptitiously opening his windows. There is an old saying, 'You should let a man go to the devil in his own way.' If you try to interfere, or to substitute your way, he will in all likelihood get there much more quickly, and will be much less likely to find his way back again. In the same way, in this free country, I hold to the maxim, 'Die and let die.' If anyone chooses the fresh-air method of departing life, by all means let him respect the right of other people to choose their own method for themselves."

THE EAGLE'S NEST. BY ALLAN MCAULAY. LONDON: JOHN LANE, THE BODLEY HEAD. NEW YORK: JOHN LANE COMPANY. \$1.50.

Even the exacting realism of Mr. Howells could hardly prevent him from recognizing in Mr. McAulay's book a brave attempt at historical romance. It is a tale of Corsica in the infancy, youth and early manhood of Napoleon Bonaparte, while he was yet commonly known as Napolione Buonaparte, and the "Eagle's Nest" of the title may be taken to mean the island as a whole and the home of the Buonaparte in particular. No doubt Mr. McAulay's attention was attracted to Corsica by the famous Corsican story of Prosper Merimée, "Colomba," perhaps the best known and most carefully written romance of the island. "The Eagle's Nest," however, is no mere echo of Merimée, though it has some scenes strikingly like some in "Colomba," conspicuously the mourning over the dead body of a man slain in the course of a vendetta.

Mr. McAulay's problem was to interest us in the Bonaparte family, and in the young Napoleon, without detracting from our interest in the fortunes of the young mountaineer who is the true hero of the tale, and this he has managed with great success by steadily keeping before his own mind the necessity of maintaining due proportion between the personal and the historical. He has shown us the beautiful mother of the Bonapartes, hen clever, light, selfish husband, the brood of active children of all ages, has introduced Paoli, the Corsican hero once dear to the American imagination, and made known to the English-speaking world by the man who embalmed Dr. Samuel Johnson's fame in the greatest of English biographies. In doing all this, however, he has not tangled the thread of his love story, and one closes the book with a sense of having enjoyed an excellent tale admirably told, and caught a fresh impression of Corsica and the Bonapartes.

Some of Mr. McAulay's dates seem a little confused. He makes a Corsican in 1779 speak of being in the seventeenth century. Now the Italians have a habit of referring to the centuries in this way, but it is questionable whether Mr. McAulay was wise in putting the Italian phrase into English in such a fashion as to convey the impression of an error. He might have said "the seventeen hundreds." Again, he makes Charles Bonaparte, in his capacity of Corsican deputy to the Estates, start for Versailles in the spring or late winter of 1779. It was ten years later than the French estates met for the first time since 1614.



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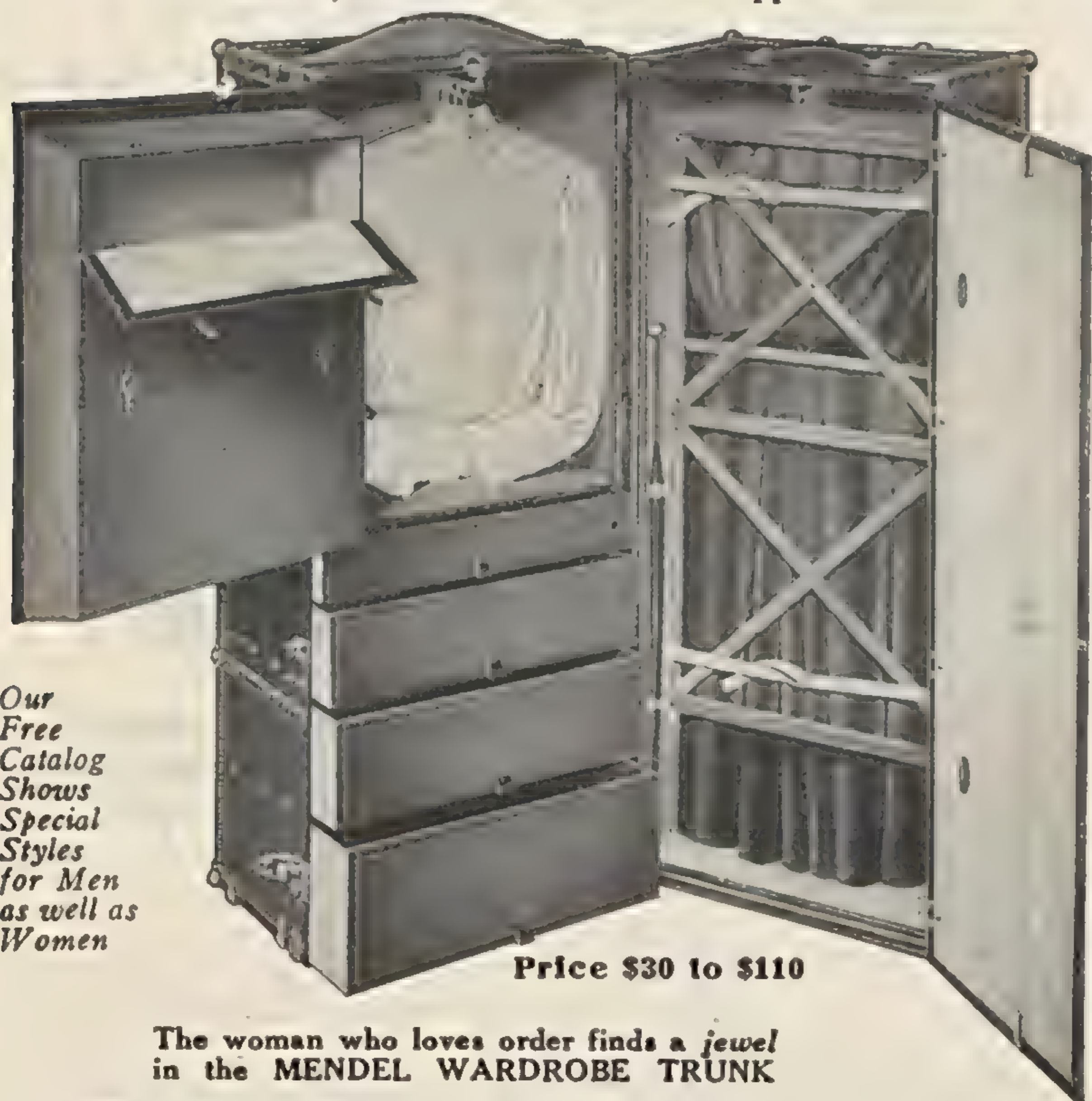
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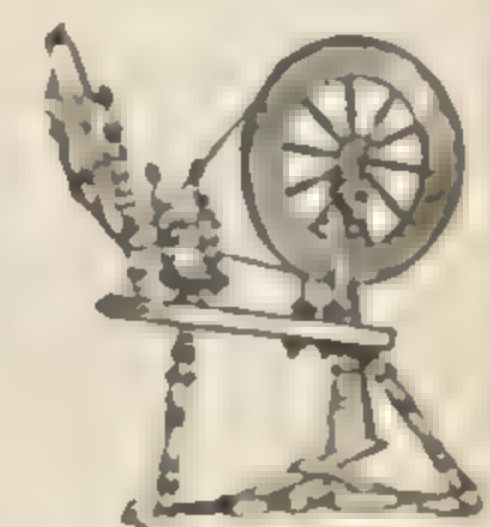
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Sena for Catalog B

THE NEWEST BOOKS

WENDELL PHILLIPS STAFFORD, judge of a local court at Washington, publishes through the Macmillans a volume of poems entitled "Dorian Days." As the title indicates, many of these poems, though not all, have to do with Greek subjects. The author is evidently much enamored of classic Greece, and the best of the poems on Hellenic subjects have a good deal of the old Greek spirit, but in expression the poet is always influenced by Keats or some other Neo-Grecian; he is seldom original. "The Belvidere Apollo," which opens the volume, is in all respects one of the poorest of the poems. Much better is "The Playing of Marsyas." "Actæon at the Bath of Artemis" is pure Keats. The best of Judge Stafford's work is not that concerned with Greek subjects, and his "September in the North," by reason of its genuine personal feeling, would perhaps outrank everything else in the book, but for its constant echoing of Swinburne. "Mens Judex" which bears the title "Men's Judex" in the book of contents, is highly conceived and executed with dignity, and the sonnet addressed to New York is fine in feeling and happy in diction. The closing sonnet addressed to "F. S. S." comes near to vindicating the author's claim to a decidedly original poetic gift, and like several of the sonnets, it has that rarest thing in this extremely artificial form of verse, the stamp of sincere feeling. Here is a very genuine little bit of Judge Stafford's verse, in which the girl is represented as picking a daisy to pieces in order to learn her fortune by the petals:

"I wonder if my lover loves me still?
I know he loved me madly yester-eve;
His morning missive says I must believe;
He threw a kiss back as he crossed the hill—
But, oh, such things may happen in an hour!
Ah! does he love me now? Tell me,
you Delphic flower."

Dr. John Ritchie, Professor of Biology at the College of William and Mary, in Virginia, is the author of a "Primer of Sanitation" published by the World Book Company at Yonkers-on-the-Hudson, and intended as a textbook for pupils in the schools, public and private. It is simply written, and effectively illustrated. The author discusses common germ diseases, explains how they are contracted, and indicates how they may be avoided. He is fully committed to the germ theory, but not bigoted, and his graphic method of indicating the statistics of his subject is impressive. There is nothing sensational in the author's treatment of the subject, but it should be said that imaginative and timid children in studying even so carefully written a textbook might be unfavorably affected. The work would have been improved by a brief chapter discussing the importance of general healthfulness as a guarantee against germ disease. The fact that we all escape possible infection from germs every day of our lives needs full discussion at the hands of our counsellors.

Frederick Arthur's slender volume of verse entitled "Rosemary" (Longmans, Green & Co.), consists of a narrative poem in blank verse occupying eleven pages, many short poems in quatrains and in stanzas of other forms, a few songs written to music, and four or five sonnets. The poem that gives title to the book is not the first or the longest of the collection. Mr. Arthur's best things are his verses written to music, and next to these must be placed his short lyrics religious in sentiment. There is a fine touch of genuine feeling in the two quatrains entitled "The Singer," and the sonnet, "In Memoriam," is dignified by the same quality.

A Japanese setting and the Japanese illustrations in color by Genjiro Kataoka lend the chief distinction to "Little Sister Snow" (The Century Company, \$1), by Francis Little, a tale of a Japanese girl and her American friends. Japanese-English dialect has excited a good deal of merriment in recent years, and there is considerable of it in this book, not of the most grotesque kind, but of a sort to please without puzzling the reader. As a revelation of Japan's domestic life the story has great charm.

"Auction Bridge, and How to Play It" (imported by E. P. Dutton Co., 75 cents), by Captain H. S. Browning, is an attempt to present the most advanced and modern form of the game of bridge in a concise,

definite and coherent way. The author, who is widely known under his pseudonym of "Slambo," has based his little treatise on the laws that have recently been settled by a joint committee of the Bath and Portland Clubs of England. One reason, perhaps, for the rapidly increasing popularity of "Auction Bridge" is that it makes an especially strong appeal to poker players.

RECENT FICTION

B. M. BOWER'S new tale of Western life, "The Long Shadow" (C. W. Dillingham Co., \$11.25), is chiefly worth while because of the convincing way in which it illustrates the meaning of its title. The leading characters are a lanky, quaint and gentle-mannered "tenderfoot," who was quite able to take care of himself in a fight, and "Charming Billy," a Montana cowboy. Dill, the "tenderfoot," having invested some money in a cattle range, engaged Billy to help him take charge of it. The sequel shows how the inevitable long shadow of civilization crept upon the rangers until, to save themselves from obliteration, they were forced to embark in the general store business. The author has not neglected to provide a girl and a villain, although neither one of these characters contributes much interest to the story.

In "The Severed Mantle" (Houghton, Mifflin & Co., \$1.35 net) William Lindsey has set forth a brave tale about a troubadour of old Provence in the twelfth century—"land of the nightingale and rose, when idealism reigned supreme, with Love, Joy and Song for counsellors. Here love first ceased to mean passion, and homage of women grew to be a religion; the joy of life was over all, and song the natural expression of every feeling." So runs the beginning of the foreword, in which the author also says: "I hope I have shown how very earnest was the life, and how lofty were the dreams which often led the troubadour to the shadow of the cloister, or to death on the hot sands of Palestine."

While the charm of this romance is considerable it nevertheless hardly realizes the chaste and spiritual promise of the foreword, for although the handsome young Raimbaut of Vacqueiras found in the end the Perfect Love and, aided by his familiar lute and sweet voice, inspired a knightly company to follow him to the Crusades, there was meanwhile enough and to spare of amorous dalliance and lusty fighting. Throughout, however, the hero remains an engaging and gallant figure who participates with a fine enthusiasm in many exciting adventures. The book is handsomely bound and effectively illustrated in color by Arthur I. Keller.

Mrs. Henry Dudeney's "Trespass" (Small, Maynard & Co.; fixed price, \$1.25) is one more variant of the overworked triangle theme. Nevertheless, this novel, repellent though it may be at times, is cleverly told, and as a whole is likely to make an impression.

The scene is laid chiefly in the little English village of Penny Pottage, whither returns the heroine, Julia Wing, after two hard years of shop work in London, to marry her betrothed, Stephen Fairmanner, who has recently acquired a modest property through his heritage of the village public house. The party of the third part is a rising young author, handsome, conscienceless, brilliantly epigrammatic of speech, and with a highly cultivated artistic sense. Julia, physically attractive, shallow and selfish, yields to the spell exercised by the man of the larger world. In due course she marries the prosaic Fairmanner, who has meanwhile prospered greatly, and Oliver Heron is forced to admire and respect the queer, vulgar little publican, whose love for his frail-of-virtue wife was so great that her lapse was as naught in his eyes. The final chapter presents a subtle and intensely interesting study, under trying circumstances, of three curiously assorted human beings in a difficult situation. "Trespass" is worth reading.

What a mid-Victorian sound has the title of Priscilla Craven's novel, "The Pride of the Grafton's" (D. Appleton & Co., New York, \$1.50), a story of upper middle class English life which carries us to a London flat and at length to an American marriage! The story seems calculated for the meridian of Greenwich rather than for that of New York, but we Americans buy all sorts of odd things if they are marked "imported."

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THE MODE TREATED AS AN ART

(Continued from page 8)

clothes to a point that amounted to prudishness, so that even the children were done-up in pantalettes. A race of people in the interior of Algiers, the Kabyles, who are supposed to be a remnant of the ancient Numidians, have lived so far outside the main stream of human progress that they still retain a costume that reveals its Roman origin, in the tunic or short Palla, which is turned down from the top, fastened over the shoulders with brooches, and is belted under the bust and about the hips.

In Japan to-day travelers tell us there is a strenuous effort being made to check the absolute adoption of European dress; just as the Emperor has established in his capital schools of ancient Japanese art along with those of modern European art—a hopeless work simply of retardation, for the story of the past shows us that Japan is marked, little or much, for all time, by its nineteenth century acceptance of European influences.

HOW FASHION SHOULD BE USED

These and many other lessons may be read from history to make us see that we are adding nothing to the evolution of a national style in parading as a primitive Greek, or as a mere nondescript bundle of inelegant garments that have not even the virtue of being authentic copies of a beautiful bygone type. Our clothes are more or less inevitable, and those of to-day in America are what we should expect from a great prosperous industrial and commercial nation, where the fine arts, awaiting a level moment of industrial quietude, are momentarily degraded to a secondary place. Good taste, or a consciousness of our limitations in battling with these conditions, bids many of us choose, even though with reluctance, the whole conventional fashion, rather than be a dowdy or a masquerader. But there is still a fourth path. Fashion at its extreme has always at least the piquancy that comes from sudden change and sharp contrast, as well as the decorative element that may always be found buried in the most eccentric or grotesque style.

The recognition of this last element in fashion is one of the most important for making the most of a style. And it is the lack of this recognition that is responsible for the making of half of the so-called dowdies. It is quite as bad, speaking from an artistic standpoint, to rob a fashion of its emphasis, thus destroying its character, as it is to misuse the fashion and push it eccentrically beyond the limits of harmony. If muffs are huge, wear them so, and hug them up becomingly against the breast, and get all the force of the action and gesture so imposed. Don't let them dangle on a cord from the third finger of a hand, in which case one looks simply encumbered. When turbans "come in," do not exclaim at their queerness, do not insist upon having one and at the same time treat it as a hat, and place it on top of your head, so that it will show your ears and all your back hair, in the vain attempt to "modify it," "make it becoming," in other words, deprive it of all its turban qualities. Find out what a turban is, how it has been worn by many different people in many different countries, ancient and modern. Let all these pictures fill your mind, pictures of stately Arabs, mysterious solemn Hindus, aristocratic Persians, Yliates women whose muslin turbans have an end flowing free behind like a veil, flowing locks on each side of the face, and two long braids coming from behind and looped up to fasten across the front turban folds in a coronet effect. Some Sahariennes beauties wear actual coronets and dangling ornaments of coral, enamel and silver outside of their turbans of muslin, as well as coiled braids of hair over each ear, these sometimes real, sometimes of goat or chamois hair, just as the eighteenth century perruque was of fine hair or of wire, according to the fortune of the gentleman who wore it. Then there is the turban of the moyenage, which was of cloth wound about the head with a scalloped end twisted into a cock's comb, or left hanging to wind about the throat for warmth. Look at Madame de Stael's turban of alternate twists of gauze and brocade; look at Mme. Le Brun's of white muslin. The Turks made theirs of every known material, silk, wool, muslin, embroidered, figured or striped, and enough stuff, especially enough muslin, was used to make his whole robe. A strip of stuff sixteen feet long, with two people to twist

it in opposite directions and then to wind it about the head, with some little personal touch in the actual disposition of the final folds, makes the Turk's headdress. With all this in one's mind, how can one help accepting such a "new fashion" boldly, making it modern and becoming, but never getting too far away from its own special character?

In carrying this principle throughout our dress, its ornamentation and coiffure, never getting away from our own age, and working side by side with Fashion, thus can we hope, eventually, all good Americans must believe, as we advance to heights of progress not yet reached by us, to evolve an American sartorial type which will take its place with "les grands styles du monde dans le costume."

LADY CANDOUR.

AS SEEN BY HIM

(Continued from page 9)

that Miss Ethel Barrymore is now Mrs. Russell Colt. The English peerage is also filled with these matches. The Duke of Cambridge, a cousin of the Queen, married Miss Fairbrother morganatically, but the marriage was recognized, and then there was the Duchess of St. Albans. Just now society and the stage are drawn closely together, and clever people have the entrée everywhere.

AMONG OTHER ANNOUNCEMENTS OF INTEREST

There are several other most interesting engagements, and in international matches there is the approaching marriage of Miss Margaretta Drexel, the only daughter of Mr. and Mrs. Anthony J. Drexel, and the sister of young Drexel who is to marry Marjorie Gould. Her future husband is Viscount Maidstone, who will be Earl of Winchelsea and Nottingham, and whose family name is Finch-Hatton. He is twenty-five years of age, and more than once has been favored by royalty.

Then there is Miss Harriot Daly, one of the three daughters of the late Marcus Daly, the Copper King, whose engagement has been announced to the Count Sigray of Upper Hungary. He was one of the ushers at the Szechenyi wedding, and is a bright alert young man with a great political future before him in his native land, which is only waiting for the death of the Emperor Francis Joseph to declare itself. Indeed, it looks as if the scions of its most noble houses were marrying American heiresses with a purpose. And then, finally, pretty Miss Anita Ingersoll, one of the most popular debutantes, has just announced her engagement to Roger Minton, a member of an old New York family.

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(TO INQUIRER)

WILL you please tell me if it is correct to ask my waitress to wear a cap. I should like to know the exact form used in this country as regards this custom.

Ans.—It is not unusual for a mistress to ask her waitress to wear a cap. It is exceptional for them not to do so.

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ON HER DRESSING TABLE

SNUGLY housed in compact little pockets is a complete set of manicuring implements and preparations, not to be outdone in the thoroughness of their results. The case is of leather, lined with velvet, about three inches wide by six long and only about half an inch thick. The chief implements within are clever and original devices. One is a long and flexible buffer designed to take the place of the more cumbersome affair usually seen. It is about four inches long, with a pliable back of celluloid and lined with soft moose hide. The latter extends over the side of the celluloid for about an eighth of an inch, making a velvet-like edge. While the surface conforms to and polishes the entire nail without effort or over-heating, this edge simultaneously polishes the dermal margin by which it is surrounded. Attached to the celluloid back are two tiny grips by which the buffer is conveniently and comfortably held. Another little implement of importance is the buffer holder included in each manicuring set. This is a handle of bone or ivory with which little discs of a composition resembling rubber are manipulated. They remove dried scarf skin on the surface of the nail and dead cuticle surrounding it thoroughly without possibility of injury. With these buffers a preparation is used to facilitate matters, this being included in the set. They do away with all prodding, cutting or mutilation and gently push back the cuticle so that the half moon at the base of the nail is revealed after a short time of use.

A small box of nail polish in the form of a cake is also included, which gives a pink and lasting lustre to the nail and does not wash off with soap and water. It nourishes the nail, prevents splitting, softens the cuticle and positively does not stain. The stout emery file found in the shallow cavity beneath the buffer is useful for removing callouses on the sides of the finger tips or excessively hard nail walls. The curved outlines and abrasive surfaces make it especially effectual in shaping the nail.

In this method of manicuring, the hands are not soaked before beginning operations and the first efforts are confined to massaging gently with the buffer from the center of the cuticle to the sides. The user should always stroke forward in half circles and the half moon will be gradually revealed by wearing away the dead tissue. There is no danger of overdoing, because the buffer has no effect on healthy skin, it only removing superfluous matter. The nail fold and walls are brought to a velvety softness by this method, flat nails well curved and even mutilated ones be made beautiful. The prices of these preparations and implements bought single are as follows: Bone handled buffer holder, 25 cents; buffers by the box, 10 and 25 cents; moose hide buffers, 25 cents; nail polish, 10 and 25 cents; preparations for removing dead cuticle, 10 and 25 cents. The price of the complete set is not very much higher and the nice little case keeps them all in the same place and easy to carry.

The same house has recently brought out a finger holder for the use of manicurists, which is valuable in facilitating the operation. It retains the finger in a comfortable position during trimming, filing and polishing, adjusts itself with ease and prevents the slipping of the finger from perspiring hands. Price 25 cents.

Foraging about among the toilet preparations of one of the famous beauties of the day, I happened upon a large jar of deliciously fragrant cream. Upon inquiry, I was enthusiastically assured that to the wonderful qualities of this preparation much of the beauty of Madame's matchless skin was largely due. She had used it constantly for three years and could not speak too highly in praise of all it had accomplished. At that time the cream was only put up for private circulation, but so great has grown the demand that it is now offered for general sale. No cream could be more delightfully appealing in appearance; dainty as possible in snowy whiteness, soft to the touch and saturated with delicate perfume. It is made up by a well known face specialist who has had great success in the treatment of all kinds of unfortunate conditions of skin and it may be used with confidence. The price is \$1 a jar, but this cream can only be had from the maker and must be bought direct or ordered especially from him, since it is not kept in drug or department shops.

As lasting in odor as anything I have seen are thick packages of finest sachet powder, and nowhere can a more faithful reproduction be found of the perfume of the violet, heliotrope or rose. The price is \$1.50 each, but they are well worth what is asked and will not lose their fragrance for so long a period that I should only excite incredulity by mentioning it. If desired these are enclosed in beautifully worked metal boxes, lined with velvet and costing \$2. The latter make exceptionally nice jewel boxes and are quite eight inches long.

HAPHAZARD JOTTINGS.

ALTHOUGH the prevalence of goitre in Switzerland has long been known, it now amounts to such a scourge that a commission is to be appointed by the Federal Government to study and report upon it, so that preventive measures may be adopted. The disease, which is caused by drinking snow water, is especially common in the cantons of Valais and the Grisons, these being the most mountainous parts of Switzerland, but people in other parts of the country are also afflicted to a distressing extent, and the Federal Military Department is much alarmed over the number of men lost to the military service of the country because of it.

ALIEN CRIMINALS OVERCROWD OUR PRISONS

The self-constituted spokesmen for the aliens who come in such hordes to this country have always resented the charge that a very heavy percentage of our criminal population is thus supplied, but now comes C. V. Collins, Superintendent of State Prisons, to prove by prison statistics that the three principal prisons in the State—Sing Sing, Auburn, and Clinton—had on September 30, 1909, 4,320 inmates, of whom 1,830 were natives of New York State, 878 natives of other States, 521 foreign-born citizens, and 1,091 aliens. This makes a total of 1,612 foreign-born prisoners, which is about 40 per cent., while the aliens alone constitute about 25 per cent. If it were not for these, the prison accommodation of 3,600 cells would be ample, whereas now it is inadequate, and Superintendent Collins thinks the Federal Government should undertake the care of these undesirables while they are in prison, since they are permitted to land here under laws made at Washington. At the expiration of their terms they should be banished, for there is no question that a large percentage of the vicious and ignorant remain in this State, and thus there is forced upon New York, and its charitable and penal institutions, more than their due proportion of the lawless, the illiterate, and the defective. Apart from their being a menace to the community while they are at large, those of them who get into prison are a hindrance to the successful operation of educational, reformatory and training systems in use in the prisons, for modern methods of penal administration do not fit them. Austria, Germany, Russia and Italy furnish 73 per cent. of the alien prisoners, although as many as thirty-three different nationalities are represented. There is no native among the 19 condemned prisoners now in these prisons, nor were any of the 117 who have been executed in this State, since the introduction of electrical execution in 1889, of American birth. Superintendent Collins evidently has not been intimidated by that foreign element which threatens those who dare to state discreditable facts in regard to the mobs that overrun our cities, for he tells many truths that reflect discredit upon large numbers who seek these shores.

MOST HELPFUL INSTRUCTION

A most interesting and helpful course of instruction for adults was that conducted by the Parks and Playgrounds Association of the City of New York, under the title of Play Course. The object was to give practical points to workers with children, either in clubs, on the playground or in the preparation of festivities, and the subjects included Ingenuity Work, Dance, Story-telling and Games. The first named covers block printing, brass work, hammock making, stenciling, card-board, jig-saw, Sloyd knife furniture, paper making. Dance portrays folk dances. Those interested in the series for repetition in this and other cities may address for further particulars Howard Bradstreet, Room 1118, 1123 Broadway, New York.

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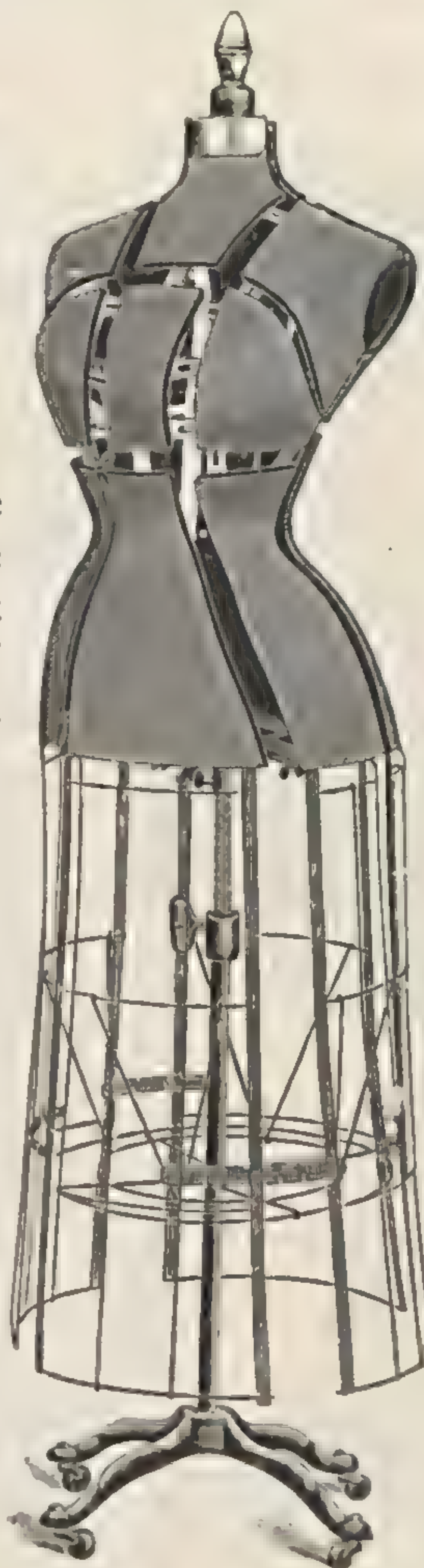
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CONCERNING ANIMALS

MR. STEPHEN COLERIDGE, secretary of the National Anti-Vivisection Society of Great Britain, which is the largest and most influential vivisection protesting society in the world, was the chief guest at a dinner given by the New York Anti-Vivisection Society at the Plaza Hotel on February 8, the committee appointed to receive him including, besides Mrs. Diana Belais, the president of the society and a devoted worker in the cause, such well-known society women as Mrs. Astor, Mrs. Stuyvesant Fish, Mrs. Orme Wilson, Mrs. Frederick G. Bourne, Mrs. Charles R. Flint, Miss Anna Leary, Mrs. Benjamin Nicoll, Mrs. Charles Oelrichs, and Mrs. Lorillard Spencer. Mr. Coleridge, who is to speak not only in private drawing rooms and at public places in New York, but in Philadelphia and later in Washington and Boston, is the author of a telling article called "The Black Art of Vivisection," which, after its appearance in the "Contemporary Review," was reprinted in pamphlet form and widely circulated.

THE NATIONAL ANTI-VIVISECTION SOCIETY

Among the special objects for which Mr. Coleridge's British society is working is to make illegal the use of the drug curari, which the vivisectionists acknowledge using constantly, and which, when administered in certain ways, paralyzes the nerves of motion, although it does not affect the nerves of sensation. Being deprived by it of any power of motion, and so of showing any visible signs of suffering, the animal has no means of telling the operator how much misery he is inflicting, and its use should certainly be prohibited. The society also demands that no physiological experiment whatever shall take place without the presence throughout of a competent inspector, and that the animal shall be put under a complete general anaesthetic prior to the experiment, and destroyed before it recovers consciousness.

THE WELCOME TO COLERIDGE

As was, of course, to be expected the Honorable Stephen Coleridge has come in for a deal of criticism by those in favor of the practice of vivisection, but that he was given a tremendous welcome by a thoroughly representative class of New York's best people at all his lectures, shows how strong is the feeling against it. Mr. Coleridge, besides speaking in Philadelphia and other cities, has appeared for the N. Y. Anti-Vivisection Society at Albany, to help in the annual effort to get the Legislature to pass a bill for the State inspection of laboratories.

THE STAR SPEAKER

In an admirable speech made by John De Witt Warner at the dinner of the N. Y. Anti-Vivisection Society he suggested that laboratories in the State be given in charge of a State appointed committee, one-half of which to be made of physicians, "first fully to meet all questions as to fairness, and second to hold the medical profession to its share of responsibility." He also riddled Dr. Flexner's attempt to break the force of the charges of cruelty practised in the Rockefeller Institute, asking if anything derogatory could have been said of Mr. Kennedy (one of the witnesses) whether Dr. Flexner could have contented himself with sneering at her as a "scrub woman." And moreover he asked whether the doctor was quite honest in thus describing her, since she went to the institute to "clean instruments," which is a very different occupation from scrubbing floors. The most damaging blow ever given the practice of vivisection in this country was undoubtedly the publication of the affidavits of the four ex-employees, and Mr. John De Witt Warner drew attention anew to the fact that the failure of the accused Rockefeller Institute physicians to sue the Herald (the journal that published the affidavits in which the most wanton cruelty is charged) makes it seem probable that they can not afford to have their practices ventilated in the law courts. Several of the foreign humane journals have published the affidavits as supplements, and they have created a profound sensation in Great Britain and on the Continent.

NEW YORK VIVISECTION LAWS INADEQUATE

An exhaustive study of the existing New York State laws in regard to vivisection,

made by Edward Lauterbach, has convinced him that prosecution instituted against those persons who indulge in unnecessary cruelty might result in the conviction of the offender. The law as it stands to-day enables any one to evade the law, for it exempts scientific experiment or investigations, which may be performed under the authority of the faculty of an incorporated medical college or university, and does not provide for the punishment of any person practising such experiment outside of institutions. Mr. Lauterbach goes very carefully into details, but enough is given here to show that the contention with which the vivisectionists doctors have fought the new restrictive bills of the N. Y. Anti-Vivisection Society for two successive years—that the present law is adequate—is false.

VIVISECTION CALLOUS TOWARD HUMANITY

The anti-vivisectionists carry on their crusade for the purpose of saving humanity as well as animals from the barbarism of the vivisectioning doctors, for the callousness which inflicts tortures upon animals is deaf also to considerations of mercy in other regards. In no laboratories have more cruel experiments on animals been carried on than at Harvard University, and it seems therefore quite in character for Dr. William T. Porter, professor of physiology in that institution for seventeen years, in a lecture before the Medical School, to condemn the custom that obtains in cities and towns, of giving charity to the old and the physically impaired. The reason assigned is that such recipients have ceased to be useful and that considerations of economy require that the money should be devoted to younger and more hopeful cases. In the case of sanatoriums, in advising that discrimination should be used, as there is not room for all, he said that only the most promising should be admitted, and that "the unpromising ones should be allowed to die." This is the theory of the survival of the fittest in its most barbaric form.

THE RECENT DOG SHOW

One of the most important recent events was the Thirty-fourth Annual Dog Show of the Westminster Kennel Club, held at Madison Square Garden, New York, in mid-February. There were about 2,000 entries, divided into 65 classes, representing 63 distinct breeds, and the St. Bernards numbered about fifty, any of which would have delighted those who have grieved over the fact that this fine breed has seemed to be going out of fashion during the past few years. The mastiffs, on the contrary, were without representation. The propensity that visitors have to maul small dogs led some of the exhibitors of such animals as Pekinese and Pomeranians to enclose them in glass boxes, with tops of wire netting, and an amusing sight was the careful grooming given to the French poodles belonging to a certain kennel, which was owned by professionals. The West Highland white terriers were the novelty of the show, and for this reason attracted a good deal of attention.

WILL NOT FIGHT

The affidavits of Rockefeller Institute ex-employees, published by the "Herald" in December, 1909, in which shockingly cruel practices are alleged, constituted very damaging testimony against the chief operator, and considering how strongly entrenched the medical profession is, as well as the great prestige of the institute, it was a courageous act to give them publicity, but the sequel has proved that those against whom the charges were made apparently considered that silence was the part of discretion. No move was made for nearly three weeks to even formally notice the accusations, and even then there was no more than a general denial of a rather feeble kind by Dr. Simon Flexner. The four recitals of horrors, constituting one of the most valuable and important series of publications the anti-vivisectionists have been able to secure, effectually dispose of the pretense of the operators that vivisectioned animals do not suffer.

ROCKEFELLER'S MALIGN INFLUENCE

When an agent of the Humane Society of Kansas City, Missouri, arrested a teamster employed by the Standard Oil

(Continued on page 64)

Hair Preparations du Dr. Dys



THE care of the hair is a very important item in my lady's toilet, and every woman who values good looks, and young looks, should see to it, that her hair is neither oily, dry nor stiff, but soft, silky, and fluffy.

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Poudre Dentifrice, \$1.25; by mail, \$1.30

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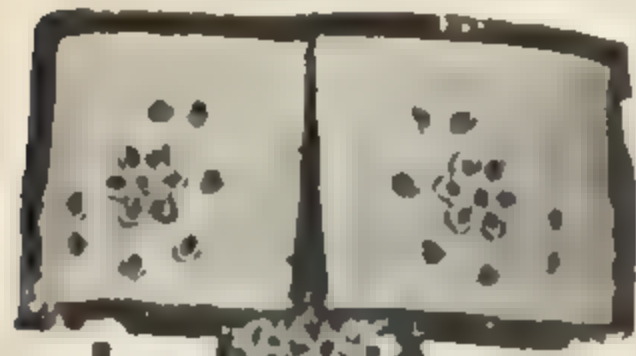
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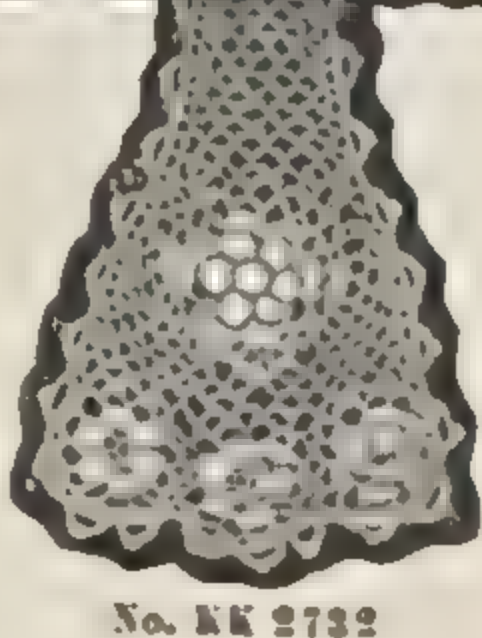
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contains matched mending silk thread and protects against all defect.

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I hope you will excuse this tardy acknowledgement of your kindness in sending CRÈME NEROL, which came at an opportune moment when I was reviving some of the drug store brand and yours seemed even more delightful than ever in comparison.

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Company, it was developed in the Municipal Court that the teams belonging to this wealthy corporation frequently go from Monday until Saturday without having their harness removed. A patrolman said in court that he had frequently seen its teams returning to the barn as late as 2 o'clock in the morning, and that employees had told him it was no uncommon thing for the horses to remain in harness all the week. Between the Torture Institute which bears his name; the Jersey farm known to humane people as "Hell Farm," where animals are practically crucified, and the keeping of horses in harness for weeks at a time, there is a record of animal abuse that will secure for Mr. Rockefeller a conspicuous place in the history of the humane movement, as one of its most malevolent influences.

KILLED BY HER OWN FAULT

The woman who was so terribly punished by the leopard she was abusing in New York recently has died, and apparently without repenting of her sin of cruelty, since shortly before the end came, she is reported to have said that, while she might not try again to train Clayton (the leopard that hurt her), the others she could "soon whip into shape for the road."

CRUELTY TO ZOO ANIMALS

In a complaint as regards the treatment of animals in the Central Park Zoo, recently sent to the Sun, the correspondent draws special attention to the fact that the cages are not only filthy, but hardly large enough to permit the exhibits to turn around. It is suggested that, instead of a box to pace back and forth in, space should be given the animals to move about, and as an example of what should be done, the bear pit in the Golden Gate Park, San Francisco, is referred to. As a matter of fact the Central Park Zoo should not only be put under the jurisdiction of the Bronx Zoo authorities, but all the animals should be moved up into that spacious park. The usual cry over any suggestion to remove the zoo is that to do so would inevitably deprive poor children of an amusement, but there is no good reason why animals should be made to lead miserable lives merely to amuse children. It is to be hoped the taxpayers will some day refuse longer to be put to the unnecessary expense of maintaining a wretched Central Park Zoo while he pays handsomely for the Bronx Zoo.

FEED THE BIRDS

Governor Stubbs of Kansas showed himself to be an enlightened, as well as humane, official in issuing his proclamation calling upon the people of the State to scatter grain for the birds, large numbers of which have died of starvation as the result of winter conditions. Quail and other birds are the victims of successive storms that have kept the ground covered with snow and ice for months at a time. All over the country feeding the birds in winter ought to be regarded as a serious obligation of every household.

DOGS WORK FOR ORPHAN CHILDREN

Jock III, "the collecting dog," who has received very appreciative notices in the English press, is the son of Jock II, who amassed a total collection of over \$5,000 during his career at the Waterloo Station of the London and Southwestern Railway. Jock No. 1 collected between \$2,000 and \$3,000, and Jock III has brought in nearly \$3,000 in two years and five months. He wears five silver medals on his collar, one for each \$500 collected (the money going toward the support of the orphanage for the children of railway employees), and he is well known and appreciated at Waterloo by travelers from all over the world.

VALUABLE HORSE ADVICE

Some interesting suggestions in regard to the effect of clipping saddle horses was recently contributed to the "Herald" by an expert horseman, who draws attention to the fact that most equestrians who clip their horses in the winter notice that the animals are troubled with eczema, or an eruption similar in character, on various parts of the body, but especially where the saddle rests. This condition is caused by the sudden heating and chilling of the skin by the salty sweat, and by the fall of the saddle pad surface "against the grain" of the short hairs. The best means of preventing this undesirable condition is a good thick saddle cloth, shaped to the saddle inconspicuously, or rather a choice

of several that it may be always dry. A full sponge of cold water, to close the pores, should also be applied the moment the saddle is removed. The fashion of leaving the long hair on the horse over the saddle place is highly commended by this authority, as animals thus protected will rarely suffer from any skin trouble.

TERRIBLE CANCER MORTALITY

The cancer mortality tables continue to worry all humane persons, as each individual case entails long drawn out and cruel suffering on the poor invalid, as well as great distress for his family. The enormous number of thirty-one thousand persons die of that malady in England annually—on the average, one man in thirty-two, and one woman in twelve—and yet, although the Cancer Research Society has experimented for years and cruelly treated many thousands of animals (forty-two thousand mice being inoculated with the fearful disease in one year), they have as yet no message for the world that so eagerly awaits a word of hope on this dread subject. Never was there a more pronounced example of the utter impotency of animal experimentation.

ZOO ANIMALS SUFFER

Very sad stories have reached this side as to the sufferings of the animals and birds in the Paris Zoo, as a result of the floods. The whole place was under water for days after the river had fallen, and the monkeys suffered especially from rheumatism. Not only had these poor prisoners water and mud to contend with, but they were often without food, so that many of them succumbed to starvation.

INCREASE OF CANCER

The N. Y. State Cancer Laboratory recently reported a great increase in cancer since 1850, during which year the rate was nine per one hundred thousand of the population, while by 1900 it had increased to 43 per cent., and by the end of 1906 had reached in round numbers 64.5 to 70.8. The report further states that the steady increase in civilized countries is a serious matter and that the problem becomes from year to year one of graver import.

MOTION PICTURES AND HUMANITY

Those who visit the usual run of motion picture exhibits have usually no idea of the great progress made by the film companies to serve the public in higher capacities than as mere purveyors of entertainment. In this more serious uses of cinematograph possibilities foreigners, especially the French, take the lead, their development of it in relation to operative surgery being particularly interesting to readers of this department. Since 1899 the entire feasibility of teaching and demonstrating the technique of operative surgery by the use of the motion picture has been shown by one film manufacturer especially before medical congresses in Great Britain, Holland, France and Germany, the well-known French physician, Dr. Doyer, being among those who have spoken before these congresses in advocacy of this method of instruction. The merits claimed by distinguished surgeons for this method of teaching include: The fact that many hundreds of people may follow the details of an abdominal or other operation upon the screen of the cinematograph, whereas only a handful can view the operation on the living subject, and the majority of these imperfectly. The film will be of great value in the course on operative surgery that all students should attend before entering the operating theatre, since now they only overcrowd the amphitheatre and impede the work of the surgeon. The "life-motion" picture allows the preservation in a pictorial, realistic and detailed way of the operations of famous surgeons after they are dead, and it is especially commended for the study of obstetric surgery. The other great possibility is for the lessening of animal torture, through the use in laboratory demonstrations of cinematography, what is to hinder the student in physiology classes from attaining his familiarity with certain experiments by means of the cinematograph? His grasp of the experiment and its significance would be strengthened by such means, because the picture can be repeated any number of times. This method would be advantageous to all concerned—to the student, because of the opportunity of frequent repetition; to the professor, because there would be no fear of the experiment failing; and to the animal world, because one animal would serve instead of many, many thousands.

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